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House & Garden

**100 New Decorating Ideas
for the Personal World
of Bedroom and Bath**

**French Cooking
Without Tears**

SPECIAL SECTION:

**Kitchen Plans for
New and Old Homes**

**Six basic garden projects
to do yourself**



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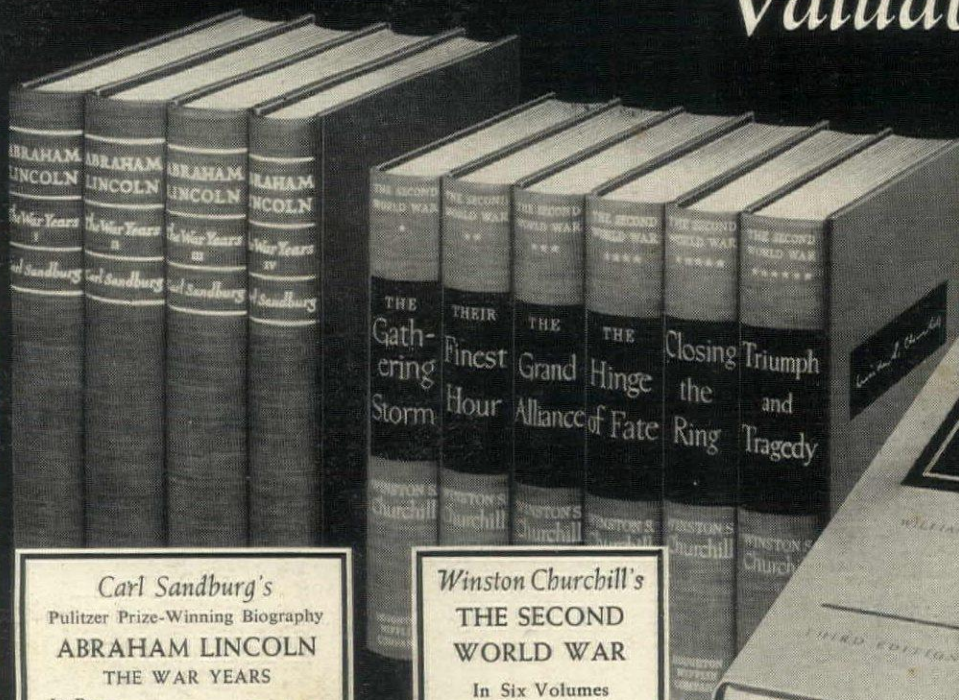
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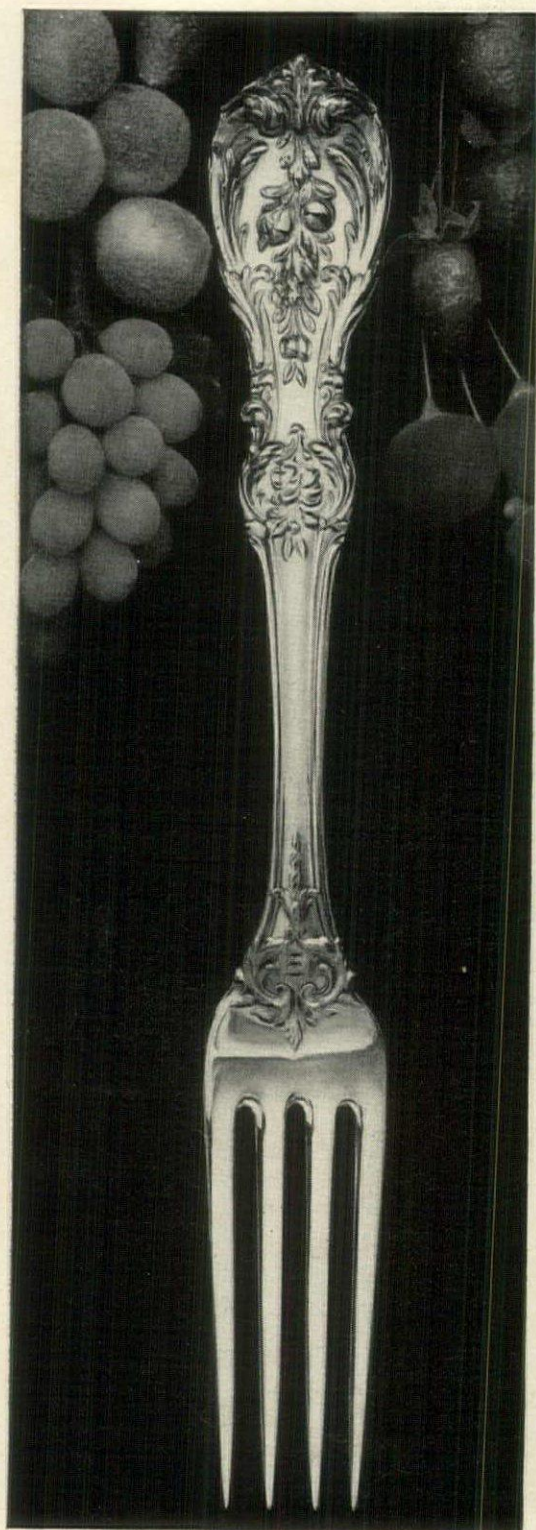
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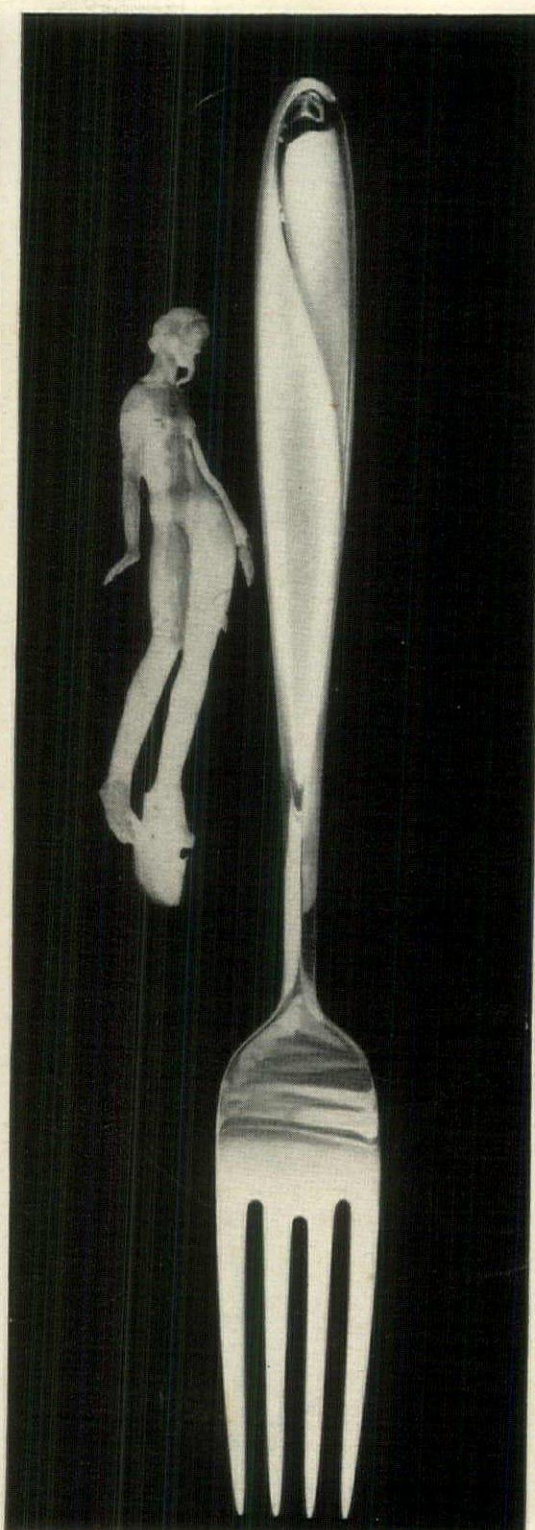
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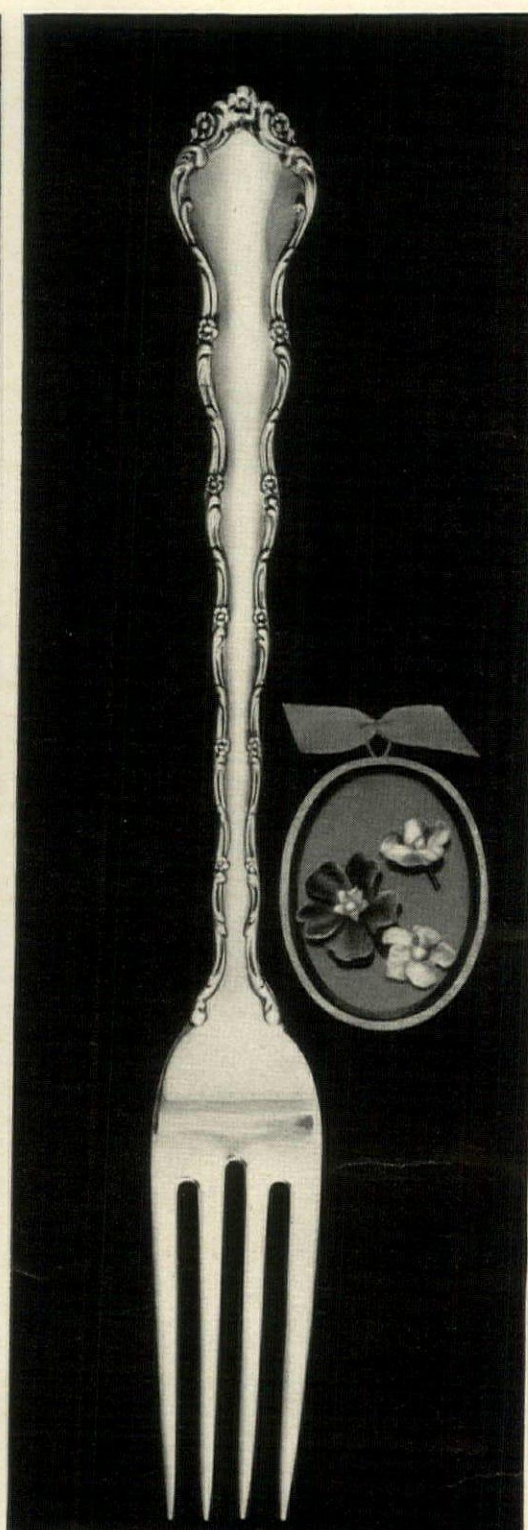
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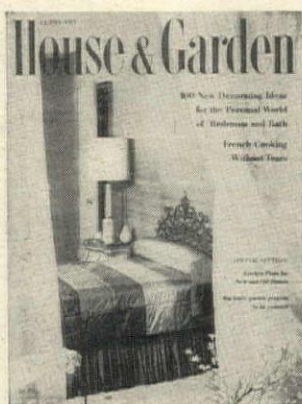
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House & Garden

A Guide to the Arts of Living Vol. 109 No. 2

On the cover:

The glitter of gold, the sheen of silk, the soft glow of subdued colors bring new radiance to the bedroom. "Fantasia Duet" bed coverlet and petticoat by Craig Creations. "Forsythia" embroidered organdy curtains by Ottavia. Available at Lord & Taylor, New York, and Neiman-Marcus, Dallas. Silk wall covering by Louis W. Bowen, Inc. Wool carpeting by Archibald Holmes & Son. For shopping information, please see page 116.

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If you have specific questions on home furnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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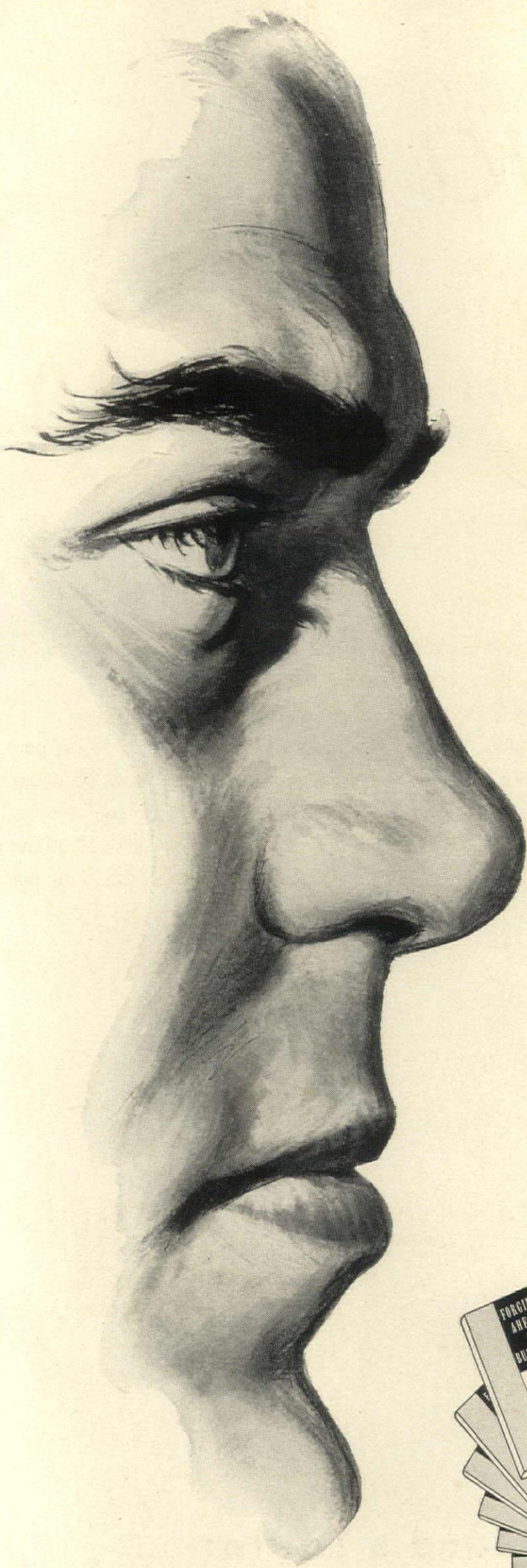
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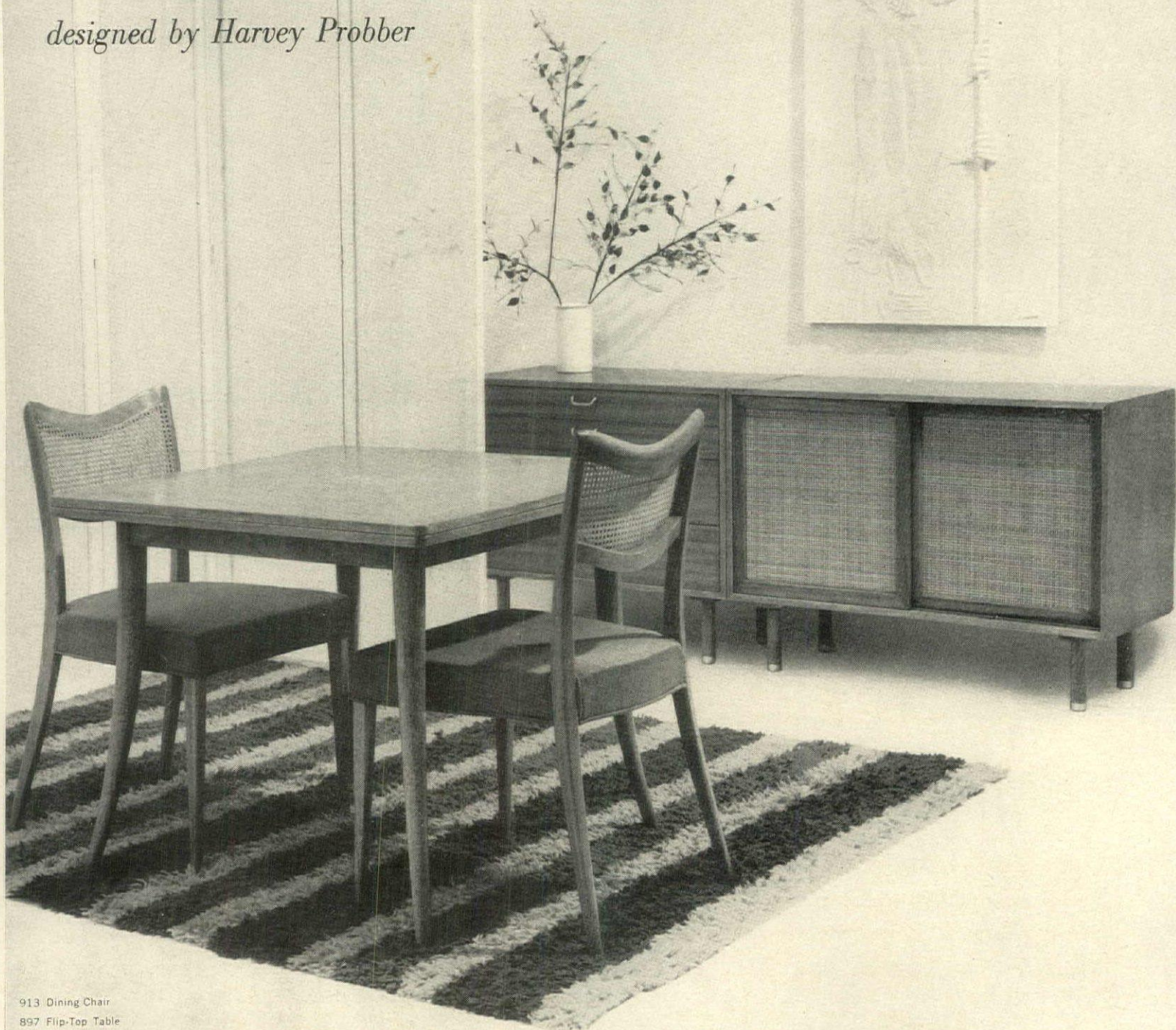
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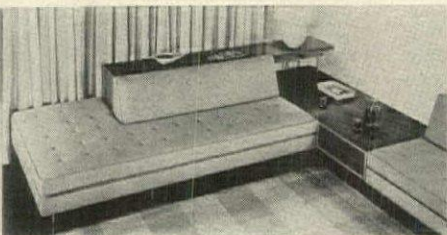
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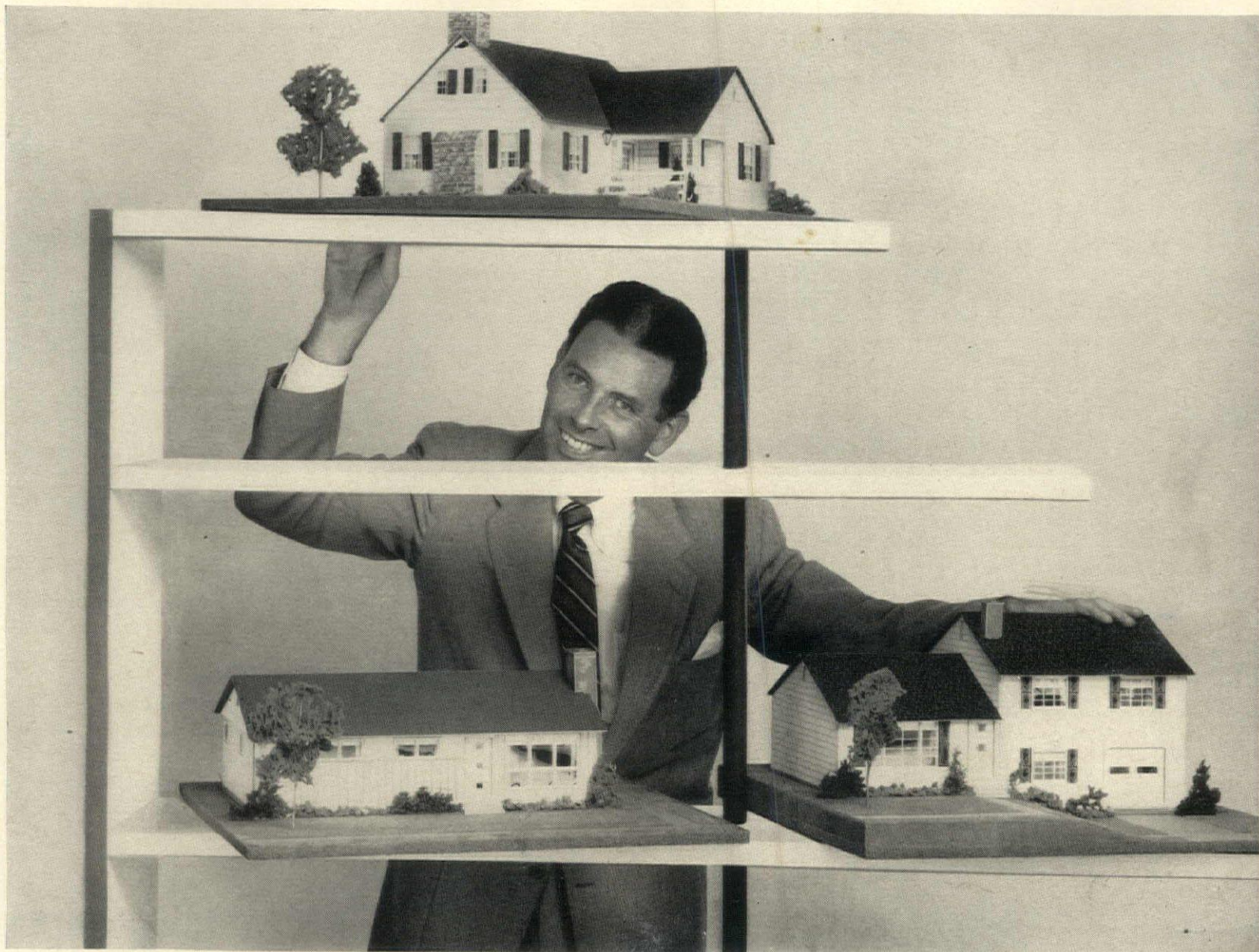
68 Sofas with Filler Table



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John Carden Campbell and **Worley K. Wong** are a San Francisco architectural team who have shared T-squares and collaborated in creative building designs since 1946. Their blueprint for a "richer, more attractive small house than one can usually do on a limited budget" is on page 67.

In it you will discover how Siamese teak shojis solved problems of water glare, and preserved a view. To Mr. Campbell and Mr. Wong goes the 1956 Progressive Architecture Award (they now have seven), for an impressive number of projects from the firm's drawing boards.



Alice Winchester, under whose editorship *Antiques Magazine* has become the bible of students and connoisseurs, gives you an article on early American craftsmanship on page 132. Educated at Smith College, at the Sorbonne and Grenoble, Miss Winchester has brought both love and philosophy to her study of pre-Revolutionary heirlooms. She believes that the heart and history of

a people can be read in their belongings, and that to appreciate them is to span both past and present. Miss Winchester helped to organize and is a co-sponsor of Colonial Williamsburg's annual Antiques Forum and has written four knowledgeable books on her subject.

Andy Rooney, whose sociological study of not watching TV appears on page 121, has been well steeped in television's ferment. He wrote for Arthur Godfrey, for six years, but got tired of hearing, "What's he really like?" and finally quit. In World War II he was a *Stars and Stripes* reporter. He has written several books, including *Conqueror's Peace*. ("Widely read by my father and mother", he says.) He edited a collection of stories by Overseas Press Club members, did radio reporting for CBS, and had a show of his own but was dropped for being "too controversial." Currently he is kept busy *not* writing a book about Godfrey. (Mrs. Rooney feels that there is no money in this occupation!)



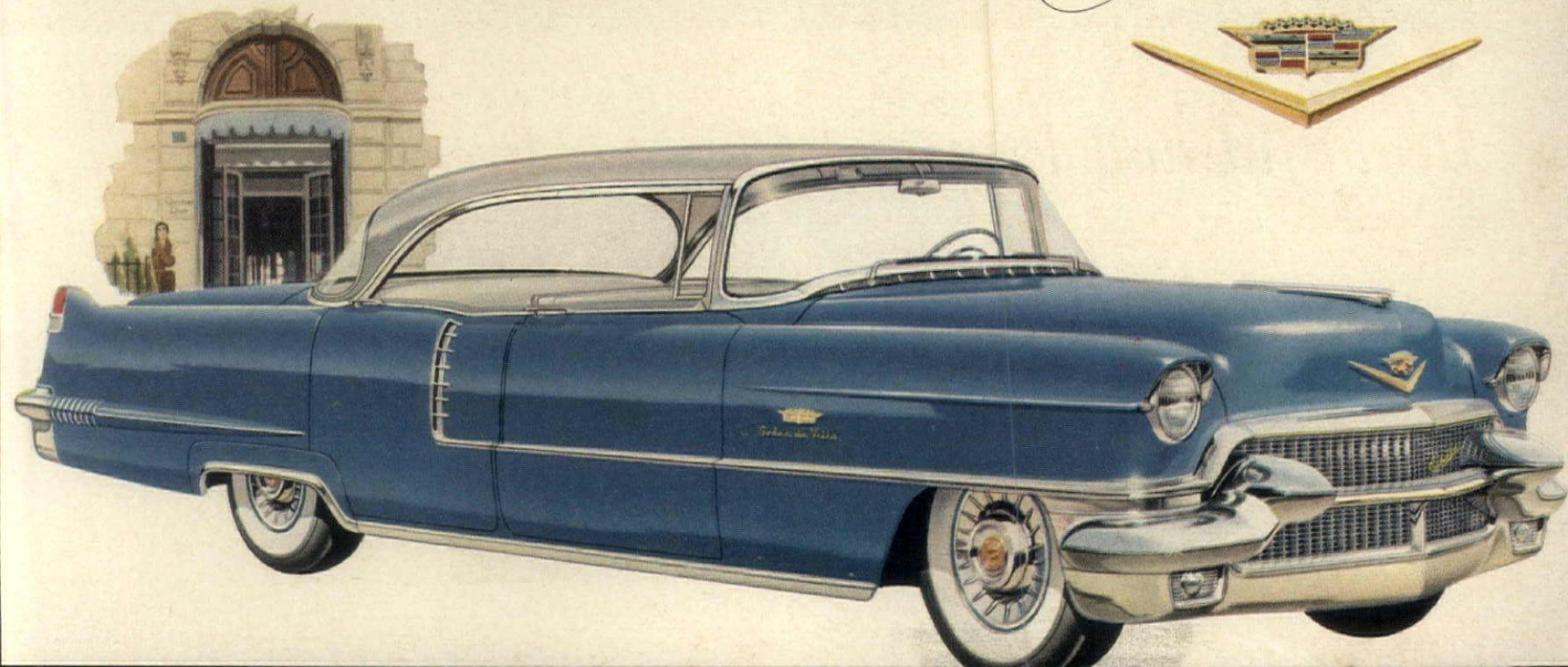
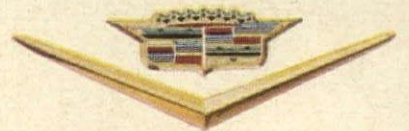
William L. Worden, whose wanderlust produced the cloud-hopping travel article on page 13, has a penchant for visiting tiny islands where nobody else goes. He has been commuting in and out of the Orient for a dozen years, first as a World War II correspondent for the Associated Press, later in the Korean War for the *Saturday Evening Post*. With Major General William Dean, he wrote "The General Dean Story". A recent tour of the Pacific was his fourth.



*Private showing in Christian Dior's Paris Salon
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Cadillac





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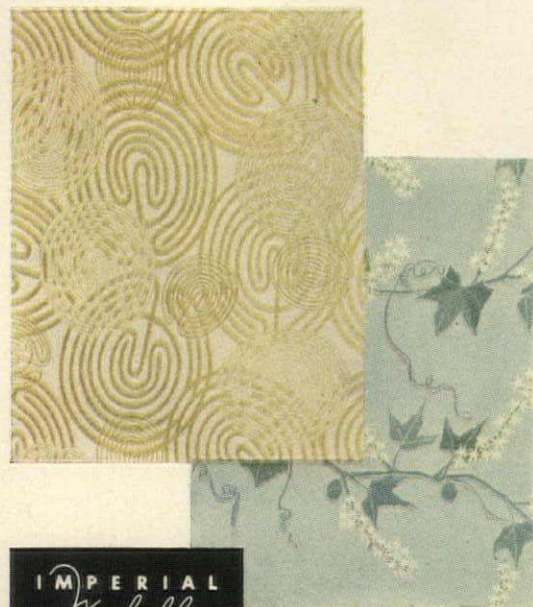
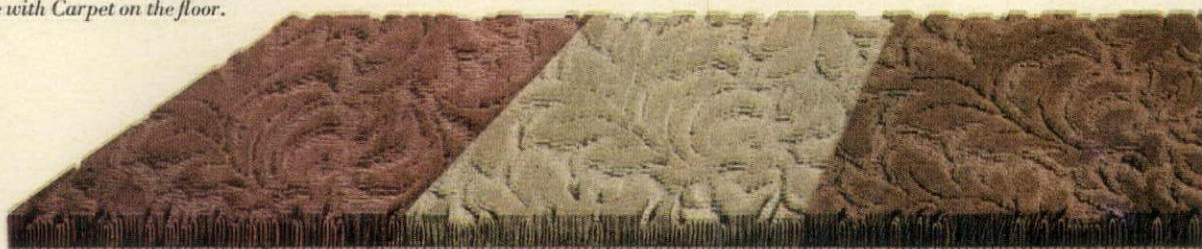
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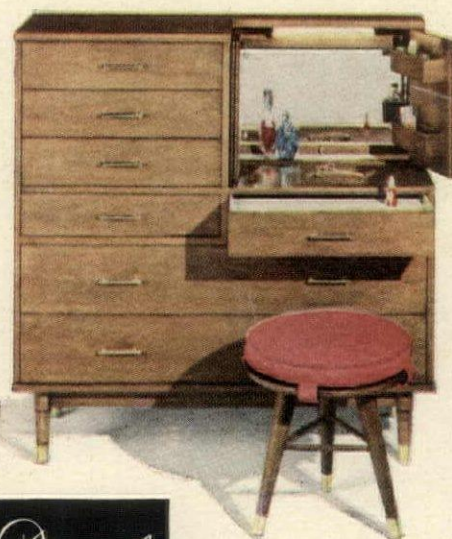
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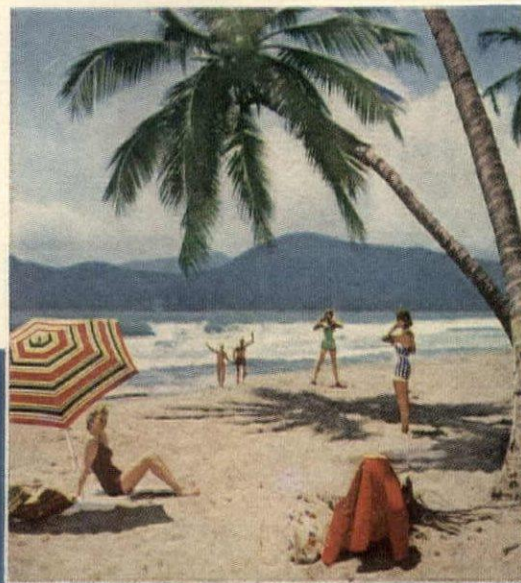


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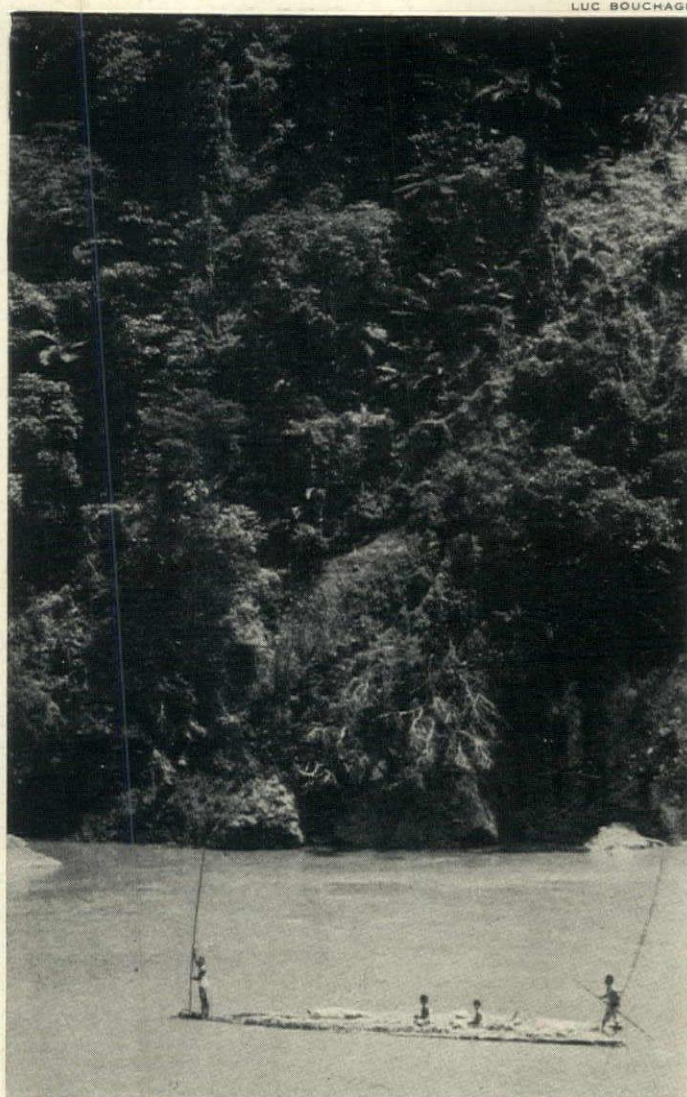
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By WILLIAM L. WORDEN

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to Australia for the Olympic Games,
you will be grateful for the stopover islands*

The Pacific and Indian Oceans, plus the South China Sea, are a great nuisance to air lines. Although luxurious aircraft now offer bunks and good bars, nobody yet has managed to wean the things. Until they do, there must be an occasional stop for thirsty engines, no matter how pressing the business in Tokyo or how promising the races in Melbourne. These trans-oceanic stops (excepting Honolulu, which has its own press agents and needs no help from me) are the excuse for this discourse. Taipeh, on Formosa, has some intrinsic interest; and Guam supports a tropical chamber of commerce. But all the others share one distinction: nobody ever goes there except to get somewhere else. A hat salesman headed for Prince Rupert, British Columbia, will change planes at Sandspit, in the Queen Charlotte islands, whether he likes it or not; and a flying fisherman has to stop at Annette island in order to catch a seaplane to Ketchikan, Alaska. Cold Bay, on the Alaska peninsula, and Shemya, in the Semichi islands, are alternate stops on the Great Circle aerial route to Asia. Wake island is viewed, willy-nilly, by the Tokyo vacationer on a southern route. Passengers headed for Manila first stop at Guam (free coffee and sandwiches) or Kwajalein; and many riding between Tokyo and Hongkong make the unsettling acquaintance of Taipeh. Canton island and Nandi, in the Fiji group, break the long jump between Honolulu and New Zealand or Australia; and Labuan is an overnight stop between North Borneo and Darwin, Australia—and just why anybody should go to either of those places can be a mystery. Cocos is a dot on



ON FIJI, NATIVES TRAVEL THE NAVUA RIVER ABOARD "BILI-BILI."

that good map of Southeast Asia which naturally you always keep handy.

My love affair with pint-sized islands began in 1943, with Shemya, one of the world's most unlikely islands to become enamored of. Still, I think my affection is justified. On a cold Spring morning, I took off from Massacre Bay, on Attu island, in a lumbering seaplane. Below us, hospital ships were rapidly filling; and the fog hiding Attu's mountains was punctuated with gunfire. My natural aversion to whistling lead had been increased during a week's battle ashore, and the main attraction of the upcoming fifty-mile flight was that nobody would be shooting at me personally.

I was less happy when the plane nosed down over three tiny islands of the Semichi group: there was no harbor in the bluff-fringed coastline, the low humps barely stuck out of a gray sea, and the water looked just as it was—barely warm enough to be liquid. Long grass grew in great tufts on the tundra, a thousand puddles wore ice skins, and the frigid wind tore at the plane while bending the low island bushes. But presently I made one wonderful discovery: American soldiers were walking ashore from landing boats, standing up and not even fingering their rifles. Shemya was the best island in the world, because there were no Japanese on it.

Subsequent visits haven't changed my opinion greatly. It's no place for a retirement homestead; much of the tundra has been bulldozed flat, piers seldom last out the winter storms, and there is no record of local sunstroke. But in its own way, it's a fairly nice place. In *(Continued on page 15)*

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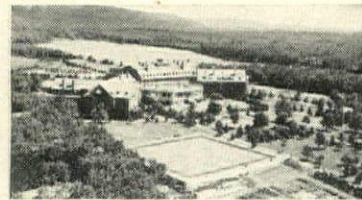
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PACIFIC PINPOINTS

continued from page 13

1943, there was a sea parrot on one of the beaches, a thick-skulled little bird who could fly only awkwardly but had the wonderful attribute of not giving a hoot who came to Shemya, went away again or won the war. Shove a finger near him and he'd try to take it off with his hooked beak—but nothing short of a bulldozer could get him off the beach.

Abandoned in 1951, Shemya recently was reoccupied by civilian air line employees. The Orient-bound traveler almost always stops there, but usually is on the ground only half an hour or so. It's time to stretch, perhaps to feel the cold blast of a williwaw, almost certainly long enough to get rained on at least once.

If some airline difficulty makes the stay longer, don't feel too badly. In the worst weather, the buildings will stand up. They've already taken every element the North Pacific and Bering can throw at them; and the place looks much more dangerous in a storm than it really is. If you're lucky enough to have a bright day (there are such, when the sun's brilliant and the sea sparkles) take a walk. Perhaps you can find a surviving Aleut *barbara* (which will make you appreciate your own home), or a blue fox, or certainly a soaring raven, forever complaining. And if you see a sea parrot on the beach, just tip your hat for me.

Propriety at Cold Bay

The alternate stop at Cold Bay differs from Shemya mainly in that the airfield is surrounded by miles of impassable tundra rather than high waves. It was known in pre-war Alaska mainly as the province of a Russian Orthodox priest who had solved one of the most common problems of the informal Aleut natives. In the good father's domain, there were no illegitimate children. Whenever a village maiden showed certain signs, the priest took measures: he collared the nearest unmarried fisherman and promptly saw to the wedding of the happy couple—being himself big enough to ensure it. His theory was simple: "If he's not guilty of this one, he's guilty of another."

Of course, not all my favorite island specks are beset by cold winds. For example, Canton island sits 166 miles south of the equator; and possibly fewer people palpitate for it than for Shemya. (Continued on page 129)

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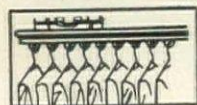
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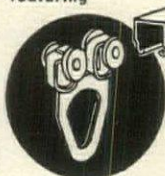
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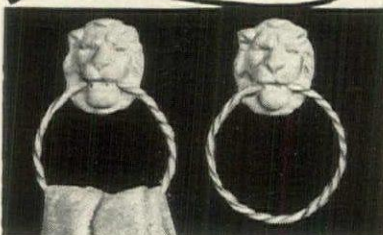
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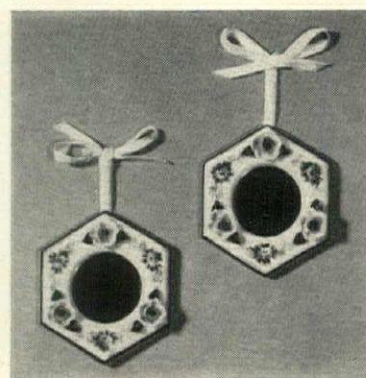
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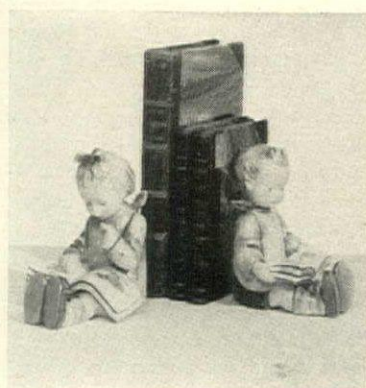
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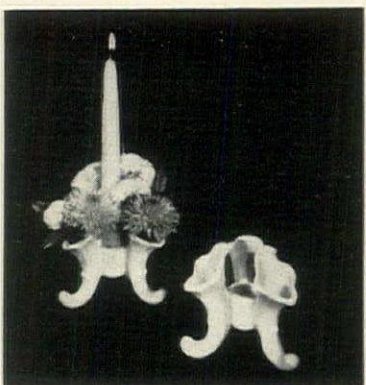
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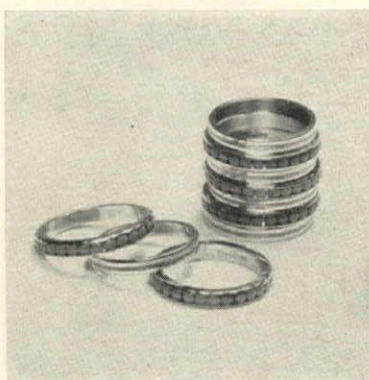
of flowers topped by a single candle makes a charming centerpiece for dinner à deux. Shown here is a three-footed container designed like three tiny cornucopias. In the center is a candle cup. Made of white pottery, it will complement any period of decoration. 4" high. \$2.95 ppd. Ziff, Box 3072, Merchandise Mart, Chicago, Ill.

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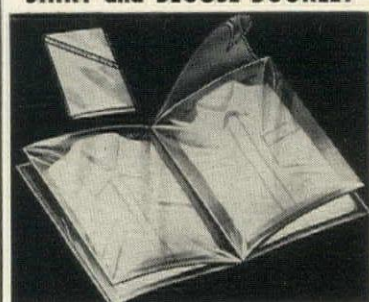
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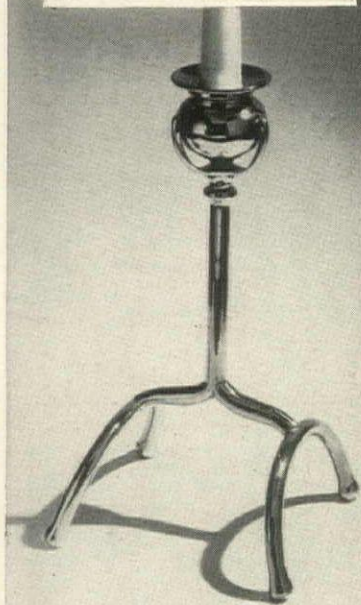
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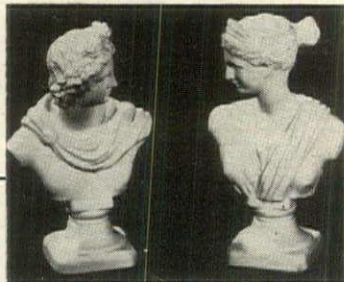


Kills Fleas while Cats Nap

What a wonderful gift for your cat! The miraculous new *Kitty Cootie-Chaser* is a soft and billowy bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent mange. Stops biting and scratching. Improves disposition. Praised by those who enter pets in shows. Long-lasting. *Kitty Cootie-Chaser*, 14x18 in., \$2.49. Extra inner pad, \$1.50.

Flea-Scat-Pad for Dogs—just as comfortable, just as effective. Kills fleas and doggy odor; 15x28 in. \$3.49; Super size, 28x36 in. \$4.98.

Send No Money—Order C.O.D. or send check and we'll pay postage. Money-Back Guarantee. Sudbury Laboratory, Box 41A, Sudbury, Mass.



DOUBLY EFFECTIVE . . . imported white porcelain busts of Diana, the moon goddess and Apollo, the god of youth and beauty. Masterfully executed with all the classic grace of Grecian art. A stunning gift! 5" high, \$2.75 a pair or 9 1/2" high, \$12.50 pair, postpaid.

CANDLELIGHT and MAGIC
Pure magic for your mantel, sideboard or night table. Ivory china base and candle-holder shield a real wax candle. Concealed metal spring automatically raises candle as it burns. China is highlighted with gold and pastel floral sprays. Complete with one candle 9 3/4" high overall. An inspired gift! \$2.95 each; \$5.75 pair, postpaid.

Write for FREE catalog.

SETH and JED

Dept. HG-2
NEW MARLBOROUGH, Mass.



"Large Size" LOG CARRIER



Here's the trim and tidy way to lug your logs from woodpile to fireside. This carrier is ruggedly made of 10 ounce, vat-dyed canvas duck and measures 29" wide to accommodate the largest logs. The extra width keeps dirt, dust, chips and bark off the floor. Carry it suitcase fashion by the easy-grip wooden handles which are securely encased in the cloth itself. Color choice of Brick or Green.

LOG CARRIER . . . \$2.95 ppd.
Two for \$5.50 ppd.

EMATOL PRODUCTS COMPANY
Box 95A, South Weymouth, Mass.

SEND FOR Free Record START SPEAKING SPANISH or FRENCH ALMOST OVERNIGHT



MORE MONEY



NEW CAREER



TRAVEL FUN

HERE'S the easiest way to learn a new language. Listen to FREE 2-sided non-breakable record. Let your eyes follow words in FREE sample lesson. Almost at once you'll be chatting whole sentences in your new language with a perfect accent! Offer may end soon. Rush 25¢ to help cover cost of special packaging, shipping of free record, lesson. State language you want. We'll send free information on full Cortina course. No obligation.

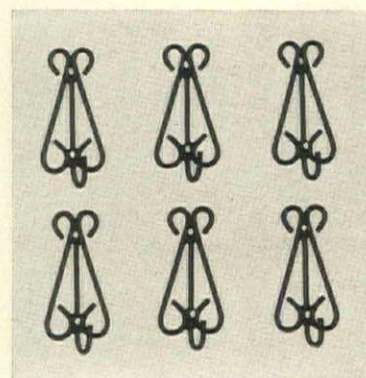
CORTINA ACADEMY

Established in 1882
Dept. 1152, 136 W. 52nd St., N. Y. 19

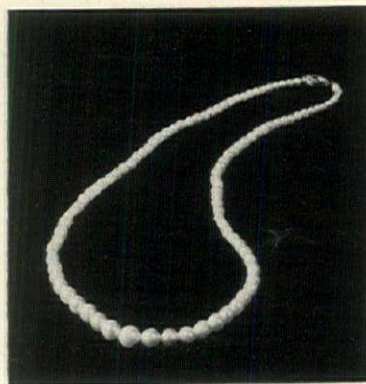


SHOPPING

Door knocker with a message. The brass plated traditional design shown here is perfect to use on the kitchen door. Engraved with the word "Hurry" it will make a package laden messenger cheerful. And it is amazingly low priced, too. About 1 1/4" x 3 1/2" overall. \$1 postpaid for one. Order from Elizabeth McCaffrey, Department HG2, Orange, New Jersey.



Hooks for a Provincial kitchen. These sturdy, well designed hooks are made of steel finished in black. They are the perfect size and weight to use for hanging copper molds and pots. Each measures 2 1/2" long. The set of six comes with the necessary screws for mounting. \$2.95 postpaid the set. \$5.75 for two sets. Laurie & Co., HG2, 507 Fifth Ave., New York.



Pearl of small price and great beauty is the cultured pearl. We show here a 17" string of graduated matched cultured pearls which any woman of good taste will be delighted to wear. The sterling silver filigree clasp adds the perfect finish. Consider this for an anniversary or graduation gift. \$12.95 ppd. Tax incl. Beverly Baker, Box 135, Darien, Conn.

Authentic Antiques in Cast Iron—Aluminum By J. F. Day & Co.
RICH WOODS FERN PATTERN



White or Antique Green
Settee = 700 51 1/2" long
Chair = 702 34 1/2" high

Cast Iron
\$65.
40.

Old Fashioned 'Round the Tree Bench
Painted White
For tree up to 18" diam. \$50.
For tree up to 32" diam. 60.



Catalogue on Request
Crated Free. Send check or M. O.
Shipping charges collect. Specify freight or express.

J. F. DAY & CO. Dept. 2-6G, 1901 4th Av. S.
Birmingham, Ala.

BURNS TRASH SAFELY OUTDOORS!



Burns damp, green, dry refuse outdoors safely. Ends fire hazards and neighbor-annoying nuisance of blowing burning paper and sooty ash. Scientific draft design minimizes smoke, smell—burns to fine ash. Simply tilt hood—load—ignite paper—close—forget. Sturdily made of rust-resistant aluminum bonded to steel. Over 150,000 satisfied users. Approved by Fire Depts. Model A—21 1/2" sq. x 29" high—2 bu. cap.—\$13.95 postpaid. Model B—24" sq. x 34" —over 3 bu. cap.—\$17.95 ppd. Money back guarantee. Deluxe and stainless steel models to \$65.00 also available.

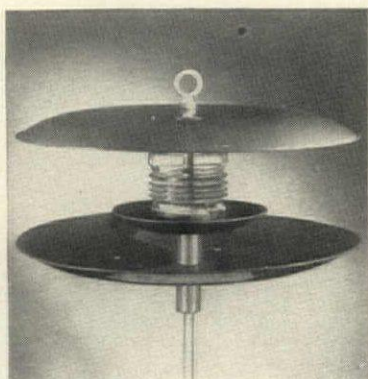
ALSTO CO. Dept. HG-2, 4007 Detroit Ave., Cleveland 13, Ohio

AROUND

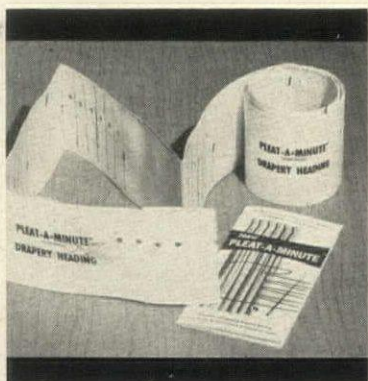
If you're giving up poker and dice for shoes and rice you won't be interested in the merits of Poker Pal, a most remarkable calculator. It does two things for a player: (1) indicates the hand you need when set for the kind of game, number of players, wild cards; (2) gives odds for making a winning hand. \$1 ppd. Perrygraf, 150 S. Barrington, Los Angeles.



In winter the birds find the pickings lean. So why don't you erect this feeder in your garden? Made of aluminum and rustproof chrome plated fittings, it has two 15" trays finished in baked green enamel. Mount it on a 3/8" (inside diameter) iron pipe or hang it. Holds 1 1/2 pounds of feed. \$9.95 ppd. From Cowap, Dept. HG2, 2423 Ridgeway, Evanston, Illinois.



You can make professional looking French pleats on your draperies if you use Pleat-A-Minute, the new drapery crinoline. Easy to handle, it is completely concealed by your fabric. No tape, no heading hem shows from the front. Order as many yards as your fabric is wide. 35c a yard. Order from Carabao, Dept. GP, 2750 Hyde St., Box 3689, San Francisco.



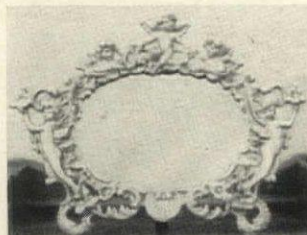
For a VERY FEMININE LADY... Dainty accessories for the bathroom dressing table. Will delight even the hard-to-please. The delicate pink and white flowers are flecked with gold. So fastidiously in good taste. Frosted glass accessories. Bottles are \$7.95 for the pair; atomizer is \$3.50; glass is \$1.95; powder jar is \$3.95. Not shown but available to match, metal tissue box, \$5.00. All prices include postage. No C.O.D.'s please. EDITH CHAPMAN Dept. HG-2 260 Main St. Nyack, New York



AMERICA'S MOST-WANTED DECORATIVE FURNITURE

AUTHENTIC CAST ALUMINUM ANTIQUE PRIMING MIRROR

A Romantic Masterpiece of the colorful, ante bellum South in demand by discerning homemakers everywhere! Delicate, sculptured beauty to glamorize and highlight your boudoir. Exquisite cupids—treasured heirloom well over a century old reproduced in rust-proof, lightweight aluminum. Decorator colors—white, pink, green, blue or yellow. Mirror size 7" x 10". Order now from the makers of America's loveliest decorative furniture. \$7.50 postpaid anywhere



MOULTRIE MFG. CO., Moultrie, Ga.

Send 10¢ in coin or stamps for illustrated catalog and prices of other beautiful pieces.

HANG THESE BEAUTIFUL Dacron Curtains

IN YOUR OWN HOME

10 DAYS FREE

IF DELIGHTED THEN PAY ONLY

50¢ PER WEEK PER PAIR!

SAVE UP TO \$15 A PAIR • 35 SIZES • 4 STYLES • 4 COLORS

LOOK AT THESE BARGAIN PRICES

★ NEVER NEEDS STRETCHING

★ NO IRONING

★ ROT AND MILDEW PROOF

★ WASH-DRY-HANG IN MINUTES

★ AMAZINGLY STRONG



RUFFLED—Extra Wide				Now
Width	per pair	Length	Usually	Pair
96"		45"	\$4.98	\$3.98
96"		54"	5.49	4.29
96"		63"	5.98	4.39
96"		72"	6.49	4.59
96"		81"	6.98	4.89
96"		90"	7.49	5.19
96"		99"	7.98	5.49
180"	(Double Width)	72"	14.98	8.98
180"	(Double Width)	81"	15.98	9.79
180"	(Double Width)	90"	16.98	10.49
264"	(Triple Width)	72"	21.98	13.98
264"	(Triple Width)	81"	23.98	15.98
264"	(Triple Width)	90"	25.98	14.98
360"	(Quadruple)	72"	32.98	19.98
360"	(Quadruple)	81"	34.98	20.98
360"	(Quadruple)	90"	36.98	21.98

TAILORED				Now
Width	per pair	Length	Usually	Pair
82"		45"	3.98	2.29
82"		54"	4.49	2.49
82"		63"	4.79	2.79
82"		72"	4.98	2.98
82"		81"	5.49	3.39
82"		90"	5.79	3.69
82"		99"	5.98	3.98
82"		108"	6.49	4.49

TIERS				Now
Width	per pair	Length	Usually	Pair
64"		30"	2.98	1.79
64"		36"	3.49	1.89
64"		40"	3.98	1.99
64"		45"	4.49	2.09

Super-Wide Panels All 5 ft. Widths Per Panel

COLORS:	Length	Usually	Now
White,	54"	2.79	1.98 Per Panel
Maize,	63"	2.98	2.09 Per Panel
Pink,	72"	3.19	2.19 Per Panel
Green,	81"	3.39	2.29 Per Panel
	90"	3.59	2.39 Per Panel
	99"	3.79	2.49 Per Panel
	108"	3.98	2.69 Per Panel

TAILORED \$2.29 pair

Usually \$3.98! 82" wide per pair, 45" long. Beautifully made with side hem. Soft draping fullness adds elegance to any room. Flatters normal or hard-to-fit windows.

TIERS \$1.79 pair

Usually \$2.98! 64" wide per pair, 30" long. Lots of beauty for a tiny price. Use them so many ways on any window. Carefully tailored with pre-shirred rod pocket top, hemmed sides, 5 1/2" full frilly flounces.

COLORS: White, Maize, Pink, Green

RUFFLED \$3.98 pair

Usually \$4.98! 96" wide per pair, 45" long. 7" baby-headed, dainty edged ruffles. Extra fullness for criss-crossing, or hang Priscilla style. Pre-shirred rod pockets. Four needle stitched ruffling adds strength. Dainty handkerchief rolled hem.

4" Pinch Pleated FIBERGLAS DRAPES IN 5 COLORS!

SAVE UP TO \$5 Per Pair!

- Hand-washed in minutes!
- No ironing, stretching or pressing!
- Can't rot or mildew!
- Can't sag or shrink!
- Never need dry cleaning!



Yes, these drapes are beautiful beyond description! They add loveliness to period or modern furnishings. Full 4" pleats. All are 86" wide, to cover windows up to 46". Use 2 or more pairs for wider windows.

Length	Usually	NOW
45"	\$9.98	\$5.89
54"	10.98	6.69
63"	11.98	7.59
72"	12.98	8.39
81"	13.98	9.19
90"	14.98	9.98
99"	15.98	10.98

COLORS: Hunter Green, White, Rose, Champagne, Gold

RONNIE CURTAIN CLUB Ronnie Bldg., Fairview, N. J.

SAVE up to 33% by joining the RONNIE CURTAIN CLUB

Why waste time washing, starching, stretching, or ironing when you can now own first-quality No-Iron curtains and drapes for only 50¢ a week? Yes, you can actually WASH, DRY, HANG AND DRAPE THEM IN MINUTES! And they keep their beauty longer than old-fashioned materials because these modern fabrics can't shrink, fade, sag—are rot and mildew-proof, fire-proof, heat-proof, sun-resistant—backed by a 5 YEAR GUARANTEE! Ronnie Dacron curtains come in 4 lovely colors—in 4 distinctive styles—made of a new, finer, more translucent weave. Ronnie Fiberglass draperies come in 5 decorator colors. Because we buy for thousands of members, you save on every pair you buy. And on our new Club Plan—each pair costs you only 50¢ per week! So for every window in your home, order the curtains and drapes you need NOW! SEND NO MONEY—just fill out and mail the coupon. We'll bill you later at the low, low price of only \$2 per month for each pair you order. \$4 per month for 2 pairs, \$6 per month for 3 pairs, etc. There is no carrying charge, no red tape, no delays. Your complete satisfaction guaranteed or your money promptly refunded. Mail the coupon at once!

RONNIE CURTAIN CLUB, Dept. 86XX-11 Ronnie Bldg., Fairview, N. J.

Please enroll me as a member of the RONNIE CURTAIN CLUB and send me the Curtains and Drapes I have indicated. With my order send me an invoice indicating the total sum due you, which I will pay at the rate of \$2.00 per month for each pair. I must be 100% satisfied or I may return the curtains within 10 days and I will owe you nothing.	Style	Quantity	Color	Size	Price

☐ I prefer to enclose full payment now

Name (Please print clearly)

Address

City Zone State

Total pairs ordered Total Price

SEND NO MONEY WITH THIS COUPON—WE WILL BILL YOU LATER



Down Comforts Beautifully RE-COVERED

... in exquisite down-proof satins, taffetas, sateens. Wool Comforts Re-Covered Too.

* ALSO... Old Featherbeds converted into heirloom, cloud-soft feather-fluff comforts by ALDEN secret destemming process.

Absolute Satisfaction Guaranteed

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Samples of
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Testimonials,
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**ALDEN
COMFORT
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DALLAS
TEXAS

I have ☐ An Old Down Comfort ☐ Featherbed ☐ Pillows which may need re-covering or converting into a beautiful Alden Heirloom Comfort. Send FREE samples of coverings and literature without obligation.

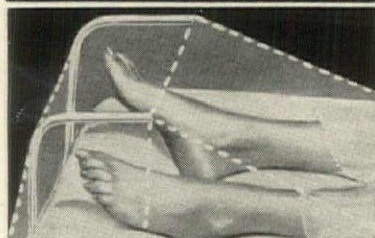
Name _____
Address _____
City & State _____



FINICKY FIDO...

This clever puppy never tires of performing tricks. Push his head into his dish and he keeps it there for a minute while wagging his tail contentedly—then whoosh!—he turns a complete back flip and always lands on his feet. If you push his head down without the dish he becomes temperamental and sometimes lands on all fours... sometimes on two—that's the game. Amuses kiddies for hours. 2 for \$1.00 ppd. Carol Beatty, Dept. P-E2, 7410 Santa Monica Blvd., Los Angeles 46, Calif. FREE GIFT CATALOGUE included.

GIFTS for the SICK ENJOYED by ALL

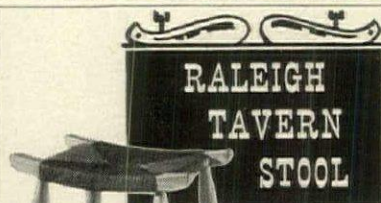


This ingenious Blanket Support is a blessed gift for the comfort of all restless sleepers, older people, invalids and those with arthritis, polio, paralysis, injured, tired or sensitive feet. It helps everybody who pulls bed clothes loose before going to bed—because it frees their feet completely from blanket weight. Very relaxing. Makes sleep more restful.

Fits all beds without attaching. Arms fold down when bed is made. Increases electric blanket comfort. Lasts a life time. Satisfaction or money back. Immediate delivery.

Send only **\$3.98** plus 25¢ postage.
(\$1.00 more for Canada duty paid)

BETTER SLEEP Inc.
Dept. 350, New Providence, New Jersey



Old-time tavern comfort for your bar or kitchen counter. A rugged stool made literally for generations of service. Solid birch with hand-woven fibre rush seat.

24" or 30" high.
Specify which.

Unfinished, smoothly sanded—**\$6.95**

Light natural finish—**\$7.95**

Maple, mahogany, walnut, cherry or pine finish—**\$8.95**

Write for **FREE** catalog.

Express charges collect. Satisfaction guaranteed. Quick delivery. Send check or money order.

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your
VINYL
floors!



... and you'll be thrilled with their radiant new beauty! The only floor polish made especially for vinyl floors. Vinyl-GLO gives your floor a bright new sparkle and a rich glow because it brings out and intensifies vinyl's hidden natural beauty. Its exclusive formula preserves and protects vinyl as nothing else will—and works equally as well on linoleum, asphalt tile, rubber tile, terrazzo, wood, and cork. It's simple to apply, waterproof, slip-resistant and long lasting. Just a damp mopping and occasional buffing will renew its high gloss time after time. Send for a can today!

\$4.49 Gallon postpaid

Send check or M.O.

Satisfaction guaranteed.

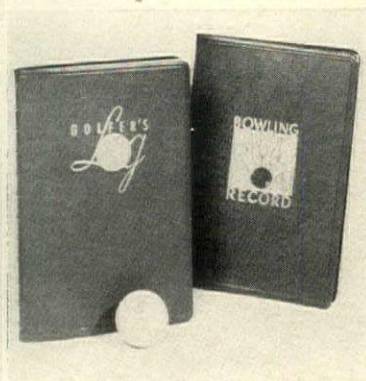
FLOR-FAIR

P.O. BOX 87, SCARSDALE, N. Y.

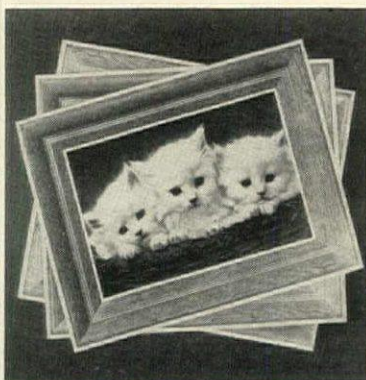
SHOPPING AROUND



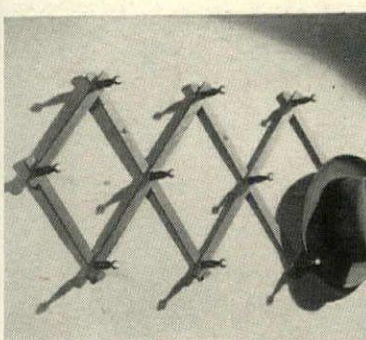
A leaf arrangement or a bouquet of long stem flowers needs a tall vase. Shown here is a handsome one made of opalescent milk glass decorated with sterling silver. About 10" high, it is easy to care for because the silver is finished with tarnish-proof rhodium. \$13.50 plus 50¢ postage. Order from Mayer, Department HG2, 705 Lexington Ave., N. Y.



Look at the record if you want to know the score! And to keep your score neatly, easily and permanently we show you two record books: one for golf, the other for bowling. Each is covered with a leather-like composition. Golfer's log is green; bowler's is maroon. \$1.50 for one; \$2. with name in gold. Ppd. Miles Kimball, 100 Bond Street, Oshkosh, Wis.



For the nursery wall or for anyone who loves kittens and cats: the full color prints of these Persian kittens. Each one is 16" x 19"; each is easy to attach to the wall because you handle it like a wallpaper cut-out. And a set of three prints is modestly priced at only \$1. Postpaid. Order from Voguecraft, Department HG2, P. O. Box 27648, Los Angeles, Cal.



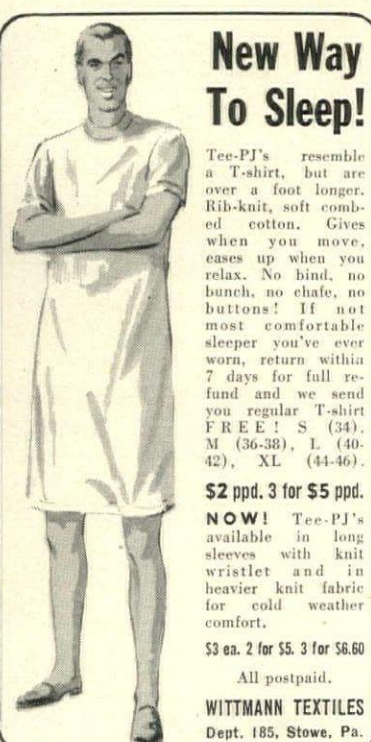
Hand Me Your Hats!

And your coats too, and they'll be in the safe-keeping of this expanding hat rack, a revival from the days of the pioneer. Stretch it to 40" across a wall of a foyer or hang it vertically on a narrow wall or inside a closet door. Black pegs have white rubber tips. In mahogany or maple finish wood.

\$4.95 plus 35¢ shipping

Lowy's
Creations

Dept. 2-H 260 Beach 116th St. Rockaway Park, N.Y.



New Way To Sleep!

Tee-PJ's resemble a T-shirt, but are over a foot longer. Rib-knit, soft combed cotton. Gives when you move, eases up when you relax. No bind, no bunch, no chafe, no buttons! If not most comfortable sleeper you've ever worn, return within 7 days for full refund and we send you regular T-shirt **FREE!** S (34), M (36-38), L (40-42), XL (44-46).

\$2 ppd. 3 for \$5 ppd.

NOW! Tee-PJ's available in long sleeves with knit wristlet and in heavier knit fabric for cold weather comfort.

\$3 ea. 2 for \$5. 3 for \$6.60

All postpaid.

WITTMANN TEXTILES
Dept. 185, Stowe, Pa.



Your American-Olean tile contractor can duplicate this tile installation—or modify it to suit your home.

DETAIL
OF
TILE FLOOR

Candy colors, and more fun than a circus!

A bathroom as gay as a spangled skirt is practical, too, with American-Olean Tile! Even when a little circus queen behaves like an untrained seal in the tub, her splashes and puddles cause you no worry.

This "Circus Bathroom" is typical of the delightful effects you can achieve with standard sizes and colors of A-O Tile. Many others are shown in full color in the new booklet, "New Ideas in Tile". Send ten cents for your copy, today!

IN A ROOM AS MERRY AS A MONKEY—A-O TILE

1. Tiled floor is puddle-proof, needs no waxing or polishing, wipes clean with a mop, won't fade or indent.
2. Walls tiled from floor to ceiling may cost no more than half-tiled walls, yet can't be harmed by steam or moisture, are far more practical for many years.
3. Because dust swishes right off, tiled ceiling areas and tile-lined towel niches save you work and worry, while they add attractiveness.
4. Glazed china bathroom accessories are made by American-Olean in the regular wall tile colors . . . smartly designed to suit every need.

TILE SPECIFICATIONS: Color Plate No. 59. Side Walls: 67 Hibiscus. Striped Wall & Counter Top: 68 Rose, 97 Gardenia. Floor: Block Random; 1 1/8" Series, Dark Green.

CLIP COUPON, SEND 10c IN COIN FOR "NEW IDEAS IN TILE"

American-Olean Tile Company

1147 Cannon Avenue, Lansdale, Pennsylvania



AMERICAN-OLEAN TILE COMPANY
1147 Cannon Ave., Lansdale, Pa.

- ☐ Please send me a copy of your new booklet "New Ideas in Tile". 10c in coin is enclosed.
- ☐ Please send me the name of my nearest American-Olean Tile contractor.

Name _____ (please print)

Address _____

City _____ Zone _____ State _____

FOR FIVE DIFFERENT REASONS...



WE TURNED TO G-E TEXTOLITE®

"For years of wear...with minutes of care"

We're a G-E Textolite family now! No more hard-to-clean surfaces in our home—and no costly refinishing jobs either! We're sold on the long-wearing beauty of G-E Textolite plastic surfacing for counters, furniture and walls. Stop in at your G-E Textolite dealer soon and see the tremendous variety of patterns and colors. *For Full Color Folder*, illustrating G-E Textolite patterns and colors, just send 10¢ to General Electric Co., Dept. HG 2-6, P.O. Box 5911, Cleveland 1, Ohio.



DAD has more free time with G-E Textolite. No more costly refinishing jobs—due to stains or cigarette burns. Textolite is specially designed to resist heat, stains and scratches.



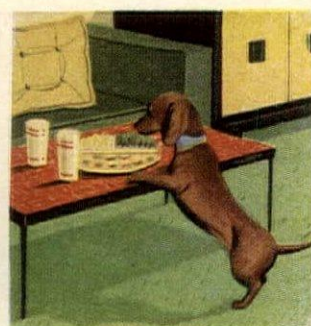
MOM loves G-E Textolite because it's so easy to clean. Just a wipe with a damp cloth keeps it bright and new looking. General Electric Textolite needs no special care.



DEBBIE is so proud of her G-E Textolite bathroom . . . counters and walls are G.E.'s new Marble design. Distinctive G-E Textolite adds a "luxury" look to any room.



PETER likes G-E Textolite as a "work" surface because Textolite isn't affected by accidents like spilled glue or ink. Playtime is a happy time with G-E Textolite surfacing.



TAFFY is almost never in the dog house now. That's because G-E Textolite stays lovely, despite hard usage . . . it gives "years of wear . . . with minutes of care."

GENERAL  ELECTRIC

JACKSON & PERKINS

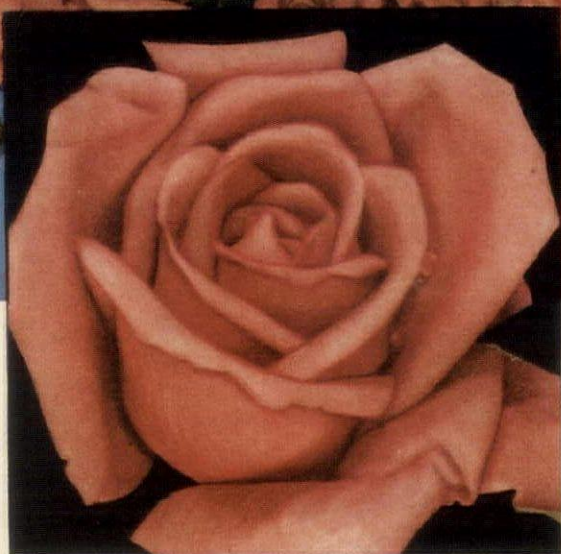
(The World's Largest Rose Growers)

announces the most amazing
new rose of the 20th century!

(Pl. Pat. 1357)

SPARTAN

The Wonder Floribunda Rose that produces hundreds of fragrant blooms like these on a single bush—blooms again and again all season long!



Be among the first to enjoy the
thrilling beauty of this new Climber

GLADIATOR

(Pl. P.R.R.) Here's a brand-new J&P Prized Climber that produces hundreds of 5" high-centered roses... unusually large for a climber! The color is a subtle blend of the brightest scarlet and the softest red. And the blooms are fragrant, too. Incredibly hardy plant grows 8 to 10 feet high. (\$2.75 each; 3 for \$7.20; 12 for \$28.80)

NEVER before a Rose like this! For sheer beauty, breathtaking color, exquisite form, profusion of bloom, exceptional hardiness—for a combination of all the qualities looked for in any type of Rose—Spartan simply can't be beat!

The unusually lovely flowers start displaying their stunning beauty early in the season... as scores of gorgeous burnt-orange buds begin to appear on the attractive plant. Slowly, the buds open... revealing large high-centered Hybrid-Tea-shape blooms, with 35 to 40 petals each—and a truly different color—a deep rich Orange-Red! Blooms as big as Hybrid Teas—yet produced by the hundreds on a single bush! And they retain their beauty right to the end... softening to a reddish-coral color.

Guaranteed to Live and Bloom in Your Garden This June

This amazing J&P Wonder Floribunda has a sweet, old Rose fragrance, too... and more unusual still are the long, long stems—over 100 of them on a plant, ideal for cutting. In fact, there's no end to the flowers available for house use... for the vigorous plant is *always in bloom from early Spring to frost!*

Without question, *Spartan* is destined to become the most popular Floribunda Rose of all time! So be among the first to enjoy its thrilling beauty in your garden *this June*—by ordering NOW. \$2.75 each; 3 for \$7.20; 12 for \$28.80.

Spartan is available at all leading nurseries

FREE

JACKSON & PERKINS SPRING 1956
CATALOG OF ROSES

50 thrilling pages in glorious color—illustrate and describe hundreds of Prized Roses and Perennials—gardening hints—money-saving offers. Send for FREE copy NOW.

JACKSON & PERKINS CO.
672 Rose Lane, Newark, NEW YORK
Send me, at the proper planting time for my locality:
____ SPARTAN (\$2.75 ea; 3 for \$7.20; 12 for \$28.80)
____ GLADIATOR (\$2.75 ea; 3 for \$7.20; 12 for \$28.80)
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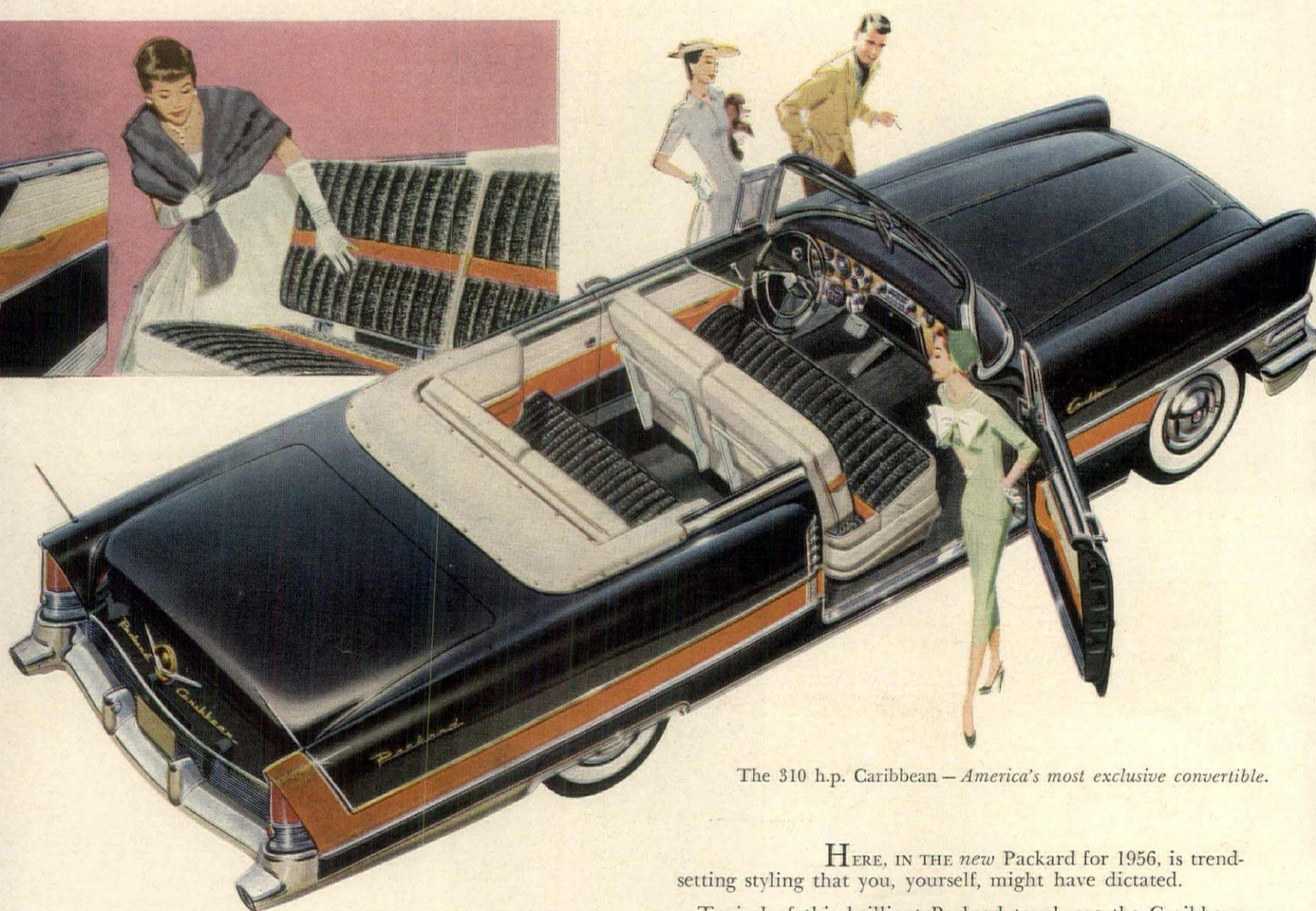
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World's Largest Rose Growers



Above — The seats of the Caribbean series cars are reversible and they add a strikingly new note to the beauty of the car's interior. Here, plump, sleek leather fits perfectly into the outdoor sports picture.

Below — On more formal occasions, the beautiful brocade fabric is especially appropriate. Notice the ingenious and practical separation between the comfort-contoured seat cushions and back-rests.



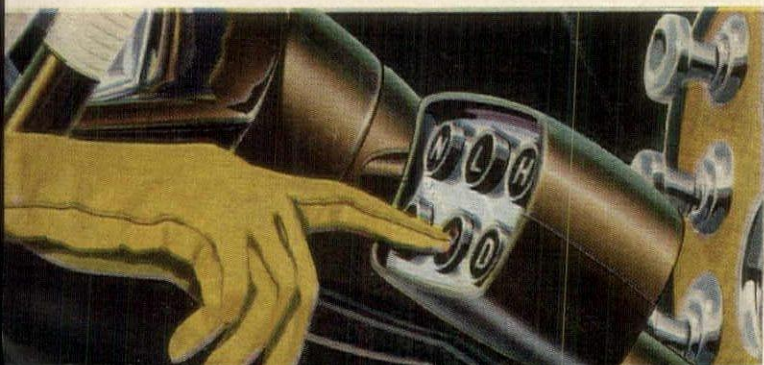
The 310 h.p. Caribbean — *America's most exclusive convertible.*

HERE, IN THE *new* Packard for 1956, is trend-setting styling that you, yourself, might have dictated.

Typical of this brilliant Packard touch are the Caribbean seats, the first reversible seats in any automobile. They are as new and original and finely fashioned as a decorator's smartest creation . . . and they permit you to change your car's decor from sleek leather to glowing fabric at the flip of a cushion.

Naturally, Packard's performance is on a par with its style. Packard's advanced Torsion-Level Ride offers comfort, handling ease and safety that no car relying on coil and leaf springs can even approach. America's most powerful V-8 engine puts 310 horsepower at the tip of your toe. Packard's Ultramatic, smoothest and swiftest of all automatic transmissions, now enables you to select gears by simply pushing a button on its Electronic Push-Button Control panel.

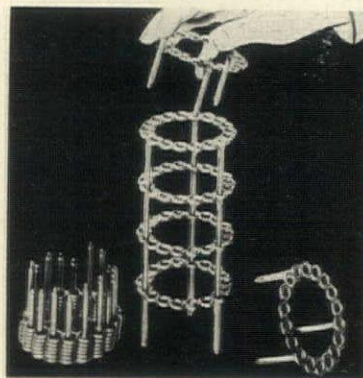
Your dealer invites you to drive the limited edition Caribbean, the regal Patrician, the care-free Four Hundred. When you do, we believe you'll agree that this is the *greatest Packard of them all* . . . America's easiest-handling, safest-riding car, and certainly the smartest!



Below — Packard's Electronic Push-Button Control is the ultimate in automatic motoring. You select gears by simply pressing a button and the response is electronically swift, smooth and sure.

SHOPPING AROUND

Ivy or philodendron look lovely when trained to grow in a pyramid fashion. Use the "plant tower" to train yours. Made of Styrene plastic the set contains individual rings which fit into each other. \$1 for ten rings (3" pot); \$1.50 for twelve rings (4" pot); \$2.50 for twelve rings (6" pot). Postpaid. Carol Beatty, Dept. HG2, 7410 Santa Monica Blvd., Los Angeles.



An arrangement of fronds and pods which will delight you is the "living plant" shown here. Australian wheat, poinciana pods, manzanita, okra, aguave ruskis, deglet clusters are gracefully grouped, touched with gold and pink lacquer and set into gold finished Styrofoam base. 17" high. \$6.95 ppd. Lowy's, HG2, 260 116th St., Rockaway Beach Park, N. Y.



Soil and spots can be successfully removed from wallpaper if you use the product "Kleen Wall." Designed especially to remove blemishes with an oil or a grease base, it works without marring or tearing the finest paper. And it is inexpensive and economical. \$1.69 ppd. a four-ounce tube. Inwood Products, Dept. HG2, 216 East 125th Street, New York, N.Y.



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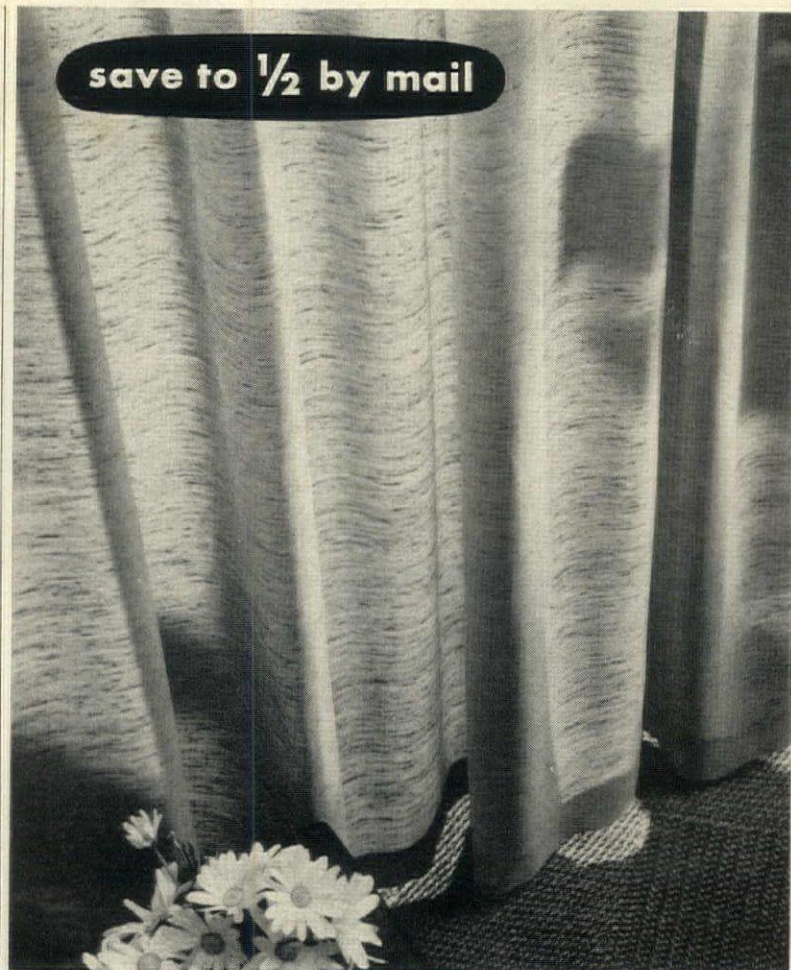
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Maine	3	22 1/2 "x31 1/2"	1.50	6.50
Mass.	45	38 3/4 "x27 "	3.00	9.50
Michigan	85	18 "x18 "	1.50	5.00
New York	91	24 "x18 "	1.50	4.50
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Choose from a tremendous color selection in exquisite decorator fabrics—we will custom make draperies to your exact window measurements for less than ready-mades. You'll be delighted with the fabric quality and the fine tailoring, such as tiny overlocked seams, full 3" weighted hems, plastic crinoline headings. Prices, including labor, are approx. \$1.50 a yard.

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GLENDORETTE. Yardage \$1. When we sold this fabric for \$2 a yard in our San Francisco store, the demand was terrific. Our latest factory order was so large we're able to offer it now by mail for only \$1 a yard—\$1.50 made into draperies. Rose dust, white, gold, turquoise, grey, sea foam, spruce, rose beige, natural, ice pink, beige, straw.

NUBBY WEAVE. Yardage \$1. Texture similar to raw silk subtle colors to enhance any room. Beige, white, grey, spruce, turquoise, leaf green, sea foam, lime, straw, gold, natural, rose beige, ice pink, rose dust, ash rose, tea rose, fawn, cocoa, snow.

SHANTUNG WEAVE. Yardage \$1. We've sold over 2 million yards of this fabric! Cross dyed, beautifully textured, perfectly hanging. New colors just added to the line: chamois, gold, pearl, turquoise, beige, cocoa, ash rose, rose dust, sea foam, spruce, leaf green.

Make your own drapes. Free instruction booklet. Pleating tape, traverse rods, hooks available. Above fabrics are about 45" wide. By the yard \$1.

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Satisfaction guaranteed

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Like our original ivories, these Oriental figurines are from the Kowloon side of Hong Kong. Painstakingly hand-carved in genuine elephant ivory with incomparable artistry and fidelity given each detail. Mounted on hand-carved black wooden base. Each is an original since there's a slight variation in features and size. From l to r: "Kwan Yin," Goddess of Mercy and Queen of Heaven; "Hotai," God of Happiness and Plenty; "Warrior King," "Confucius." Range in size from 3 1/4" to 3 1/2" tall. No C.O.D.'s please.

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An exciting lighting fixture that will add dramatic decorator touch to any room. Easily adjusts to any height for perfect lighting... for reading, writing, sewing, card playing, desk or bed. Durable pull-up cord to light fixture switches on or off. Has glare-proof translucent fibre glass diffuser.
Complete \$10.95
Choice of brass, black, white, pink or green. Exp. Chgs. Collect.



3 DIRECTION LIGHT with adjustable Tree Lamp

Pull In Any
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Here's "light up time" in every sense of the word. The perfect tree lamp. Fully adjustable, no glare; soothing comfort in every place or direction. Adjustable to any position or direction you command. Artistic and ornamental, too. Choice of black or white with polished brass fittings. \$14.95

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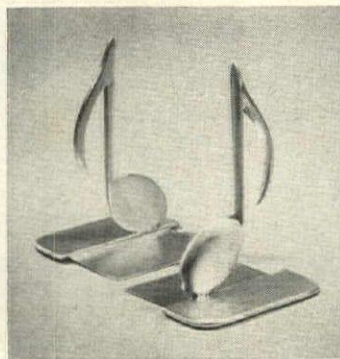
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Order at once. You must be 100% delighted or your money back. Mention lamp desired and color with your name and address. Enclose check or money order, we ship promptly. Express charges collect.

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Wonderful for Reading, Sewing, Desk Work, Card Games, etc.

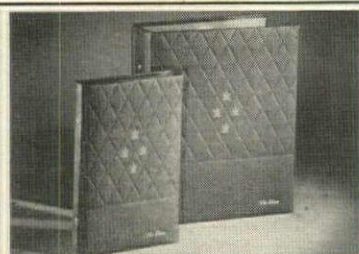


THE MELODY THAT ELUDED

the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6 1/2" high on a 4"x4" base. \$9.95. In a black satin finish, they're \$4.95. Postpaid.

TENNESSEE CHROMIUM PLATING CO.

206 Louise Avenue Nashville, Tenn.



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Telephone Book Cover

Protect and glamorize the much-used telephone book with a handsome padded brown leatherette cover. Name and design in gold. Print name to be stamped. Also give height, width, thickness of book, and city.

Town Ed. 9 1/4"x6 1/4" \$2.25 ppd.

City Ed. 11 1/4"x9 5/8" \$3.00 ppd.

In ginger-color genuine leather for extra elegance. Town Ed. \$5.25 ppd. City Ed. \$7.95 ppd.

DESK PENCIL SHARPENER

Finest instrument that ever put a sharp point on a pencil. Of genuine leather with gold stamping and gold-finished removable cover. Sharpens pencils and crayons. 2 1/2" high x 1 3/4". In red, ivory or brown.

\$1.75 ppd.

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Dept. HG-26

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Store your home typewriter in this "miniature office." Sliding shelf for typing, dust-proof compartment (16 1/4" x 20 1/2" x 9 3/4" high) for typewriter storage. Choice of legal-size file drawer. (with 2 removable dividers) or 2 small drawers. Brass hardware, dovetailed drawers on hardwood rails. Specify Modern or Colonial, kind of drawers and finish.

18 1/2" x 22 1/2" x 28" high
Write for FREE Catalog.
See matching File Drawer
End Table on page 31

Quick delivery. Express charges collect. Satisfaction guaranteed. Send check or money order.

Jeff Elliot Craftsmen
Dept. G-26 STATESVILLE - NORTH CAROLINA



SHOPPING

A nursery table will seem quite elegant if it is set with this stainless steel service. Note the plate and mug, the scaled down knife, fork and spoon. Unbreakable, tarnish proof, this is a service which will give the junior member many seasons of service. \$10 postpaid the five-piece set. Holiday House, 22 Bellevue Theatre Bldg., Upper Montclair, N. J.

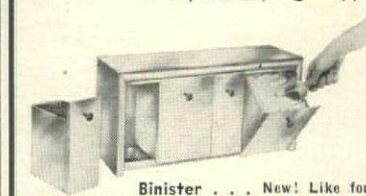
A fine gift. Give this desk calendar to the executive on your list. The hinged cover is made of solid copper decorated with a hand wrought design; a pheasant, a mallard, a stallion, or a trout. The gold edged pad is replaceable each year. This is the life-time gift he will appreciate. 9" x 5" x 3". \$15 ppd. Henry W. Longfellow, Department HG2, Weston, Mass.

Cut-outs for the nursery wall: Davy Crockett and his friends! A set of twenty pieces includes the bear, an Indian and, of course, the Liberty Bell. Made of sturdy paper, the cut-outs are gaily colored, range in size from 7" to 14", are applied to the wall like wallpaper. \$3.95 postpaid the set of 20. Ppd. Par Sales Co., 6912 Hollywood Blvd., Hollywood, Calif.



COPPER ...t he gift that glows!
Dredge Set ... at home on the range or on the table, a trio of burnished heavy-gauge copper. Salt and pepper shakers are 2 1/2" x 3 1/8"; flour-or-sugar, 2 1/8" x 4 3/4". Starkly simple, they're attractive additions to any kitchen.

3-piece set, \$5.95 ppd.



Binister ... New! Like four canisters in one! Space-saving 20 1/4" x 9" x 6" copper unit can stand or hang, has two 5-lb. bins for flour or sugar, two 2-lb. bins for coffee, etc. Bins are detachable, tin-lined for better storage. (Matching 2-section 'tater-and-onion bin or 1-section bread bin also available at same price.)

\$10.95

plus 50¢ east; \$1.00 west of Miss.

Write for free 50-page catalog.

Jenifer House Dept. G-2
New Marlboro Stage
GREAT BARRINGTON, MASS.



Garbage Can COVER

Here's the ingenious answer to the problems that plague every homemaker who uses a garbage-can for disposal. A cover that positively can't get lost ... can't get bent ... can't break ... can't blow off ... can't be knocked off by dogs or cats ... doesn't clang or clutter!
You'll never again worry about your garbage-can being properly covered, because this cover buckles right to the can! ... even when emptying. Can't blow off because the edging contains snug-fitting neoprene rubber that snaps on and off in a jiffy.

Cover is made of 9-oz. Army duck to last for years. It's water-proof, fly-proof, mosquito-proof, mildew-proof, vermin-proof. Completely sanitary; complies with local sanitation laws. Approved by state, city, and military health authorities. Fits any standard 25 to 32 gallon can.

Order Now—Immediate Delivery
1 COVER \$3.15 ppd.
2 COVERS 5.95 ppd.
Satisfaction Unconditionally Guaranteed

FREE Catalog

POPULAR SHOPPER

P.O. BOX 825

BROWNWOOD, TEXAS

AROUND

Bait for the tender trap: heart shape ash trays marked with the message "I Love You" in four different languages. Made of china with gay provincial decorations. Background is white, rim is finished in 24K gold. Note the heart shape holder to store them in. Each is 3½" wide. \$2.95 postpaid the set. Order from Seth & Jed, New Marlborough, Massachusetts.



Covered jars for you to use in so many ways! Jewel color hard candies will look appetizing and decorative in the clear depths of these crystal jars. Or use them as dinner table terrariums with one or two flowers floating in water. Each is 5¼" high x 2⅜" in diameter. \$2.50 the pair (minimum order). Ppd. Gilbert & Leonard, 1544G N. Blvd., Manhasset, N. Y.



Wise old owls make amusing hearth decoration. The cast-iron pair shown here is finished in rust-resistant satin black. And the eyes are truly owl-like because the yellow cornea and the black iris are translucent! Over-all size: 14" x 14". \$14.95 postpaid. Order from Tennessee Chromium Plating Company, Dept. HG2., 206 Louise Ave., Nashville 5, Tenn.



COCKTAIL APRON

Hostess glamour in lovely nylon net in your choice of smart colors: pink, white, black and aqua with matching tie ribbon of shimmering satin.



All this and your personal initials, too, handsomely hand-lettered

Only \$3.00 ppd.

Order several from:

ADINA HOUSE
3457 Adina Drive
Hollywood 28, California

A Gift for Your Garden



This Shell Fountain

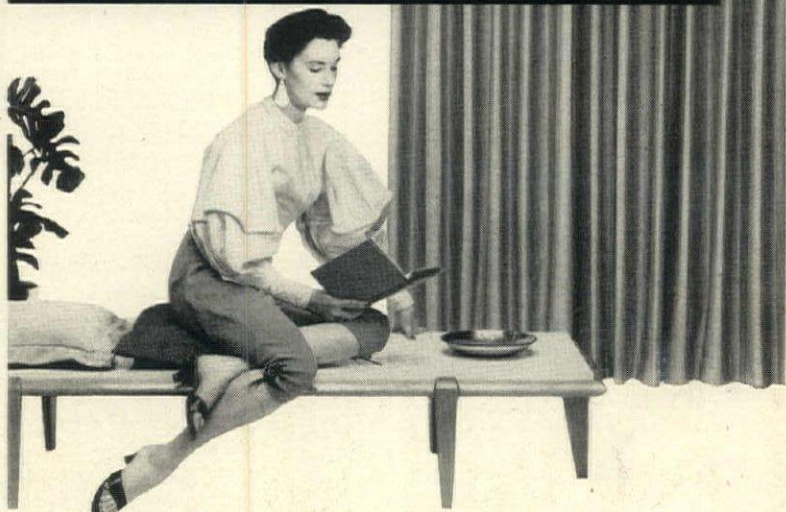
Beautifully carved from Italian Stone it provides a charming bird bath for your garden, terrace or patio. 45 in. high, with the bathing shell 43 x 39 in., and piped for running water if you wish. It's in our catalog (10 cts. please for mailing) with many other lovely ornaments in marble, bronze, lead and stone. See them in our galleries.

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distinctive draperies

at 1/2 the cost by mail



You save real money by ordering custom-made draperies direct from Toni Moran Studio. You can choose from a distinguished collection of decorator fabrics—and a wide selection of exquisite colors. Toni Moran draperies are custom-made to your window specifications, yet cost far less than you'd expect to pay for ready-mades. If you prefer to make your own draperies, you can purchase any fabric listed below for just \$1 a yard. Either way you save money—and get that distinctive custom-decorated look.

7 exquisite fabrics—\$1 a yard!

Silk-Nub: a sturdy, sophisticated fabric with 100% silk noil texture.

Fiesta: an unusual two-toned material with a gay contemporary air.

Antique Satin: a richly textured fabric with a hand-loomed look.

Faille: a soft, dignified material for traditional or modern homes.

Mandarin: a luxurious cross-dyed fabric with strong textural effect.

Airspun: a shimmering Fortisan ninon voile with gold Lurex stripes.

Sunshen Bouclé: an airy Chromespun fabric with gold Lurex stripes.

SEND FOR COMPLETE SET OF 68 COLOR SWATCHES

Selecting the right drapery fabric and color is easy the Toni Moran way. Just enclose 25 cents in coin with coupon below. We send you a complete set of 68 fabric swatches, together with easy-to-understand directions for ordering both yardage and custom-made draperies.

Toni Moran studio, Dept. C-62
Box 230, South Pasadena, California

I enclose 25c in coin. Please send a full set of color swatches and complete information on Toni Moran custom-made draperies and fabrics.



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- ★ MONOGRAMMED SHOWER CURTAIN only \$9.95
- ★ Matching window curtain, plain or ruffled pair.....only \$5.95
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- ★ MONOGRAMMED BATHMAT (21"x36") \$6.95

MONOGRAMMED CHENILLE RUG (21"x36") \$9.95

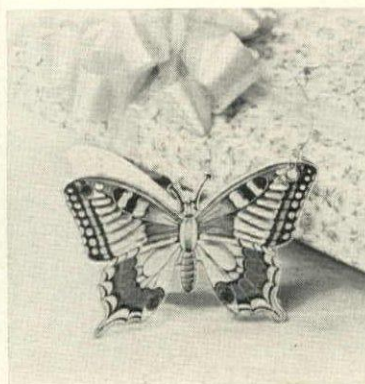
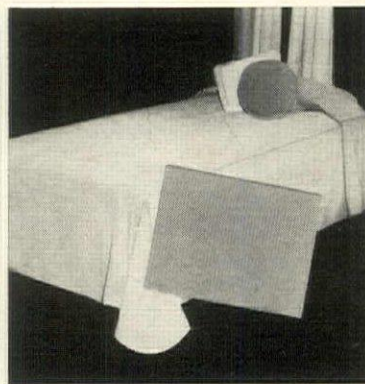
Prices include monogramming and postage prepaid. Fine 6' x 6' taffeta shower curtain is water repellent, mildew resistant, quick drying, long wearing. Luxuriously thick Callaway towels are extra large, extra absorbent, with rich, deep softness that lasts for years.

Choose one color for shower curtain or towels from gray, dark green, French blue, rose, green, yellow, peach, white, pink, charcoal, flamingo, dubonnet, brown, apricot, champagne, and black. Monograms in any color you designate. Indicate script or block letters.

E.B.H.

MOSLEY
Linens

Dept. G-26, 11 East Washington Street
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SHOPPING

Corduroy spread. This velvet soft beauty washes like a dream! Colors: eggshell, aqua, red, charcoal, rose, walnut, blue, nutmeg, coral, pink, hunter, lime. \$13.95 for twin; \$15.95 for full; \$29.95 for king. Add \$6 for an 11" monogram. Plus 90c postage. Color swatches are 10c. Order from Colten's, 1351 Beacon Street, Dept. HG2, Brookline, Mass.

Embellishment for gift packages: metal foil butterflies. Each is exquisitely colored, each has an inside space for greeting and name. You will decide to use these gay ornaments as place cards, as decoration for a flower arrangement, for house plants. \$1.75 postpaid the dozen. Order from Jeredith Manor, Department HG2, P. O. Box 130, Nyack, N. Y.

The spread eagle is the bird of American tradition; it is a most decorative bird, too. Which makes two reasons why the tankard-type pitcher and the old fashioned glass shown here are lovely appointments. \$6.95 for 16-ounce size; \$9.50 for 32-ounce; \$12 for 90-ounce. \$19 for six jumbo old fashioned. Ppd. Jenifer House, HG2, Great Barrington, Mass.

DON'T HUNT FOR BELTS!

TYDI BOY BELT HANGER PPD. ONLY

\$1.00



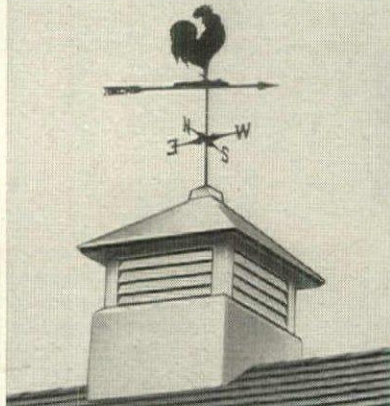
Be a quick change artist—find the right belt in seconds—with Tydi Boy Belt Hanger. Hangs like a coat hanger. Takes no room. No screws to fasten. Opens like a key ring. Select belt to match your costume with a twist of the wrist. In beautiful, durable chrome finish to ornament your closet. Postpaid, only \$1.00.

Wonderful gift for Dad and boys, too.

SPECIAL—2 for \$1.95

Guaranteed to Please. Order by Mail.

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LARGE CUPOLA only \$24.95

(ready and easy to assemble) Exp. Col.

Copper roofed cupola, 30" high, roof 23" square. No. 1 Pine. Everything pre-cut, including copper, and ready to assemble. Fits any roof. Money back guarantee. A wise investment in beauty and value for your home.

WEATHER VANE only \$8.75 postpaid. This famous Weathercock Vane is fully Parkerized to prevent rust. Height 24", arrow length 21 1/2". Shipped complete, ready to install on any roof.

ASSEMBLED CUPOLAS
11-C-30" high—roof 23" sq. \$34.95 Exp. Col.
12-C-34" high—roof 28 1/4" sq. \$42.95 Exp. Col.
New Catalog of Wrought Iron (175 Illus.) Weather Vanes, Sign Brackets, Hardware, Door Knockers and gifts for the home only 25c.

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So pretty, so original you'll want to carry it everywhere! A profusion of rhinestones and seed pearls adds glamorous glitter to the antique gold plated handle and rim. Precision ground glass permits ladylike perusal of programs, price tags, menus and such. Beautifully made, it's just 3" long and comes in a trim faille case. Very gay for gifts!

\$4.95 tax & postage included

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Your order shipped promptly.

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Aimée Lee Dept. HG-2
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YOUR OLD FUR COAT INTO NEW CAPE, STOLE!



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I. R. Fox, fur remodeling specialist restyles your old, worn fur coat regardless of condition into a glamorous 1956 cape or stole. Save more than half, at our one low price of \$22.95! (None higher.) I. R. Fox skilled

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Finally our master stylists remodel completely and provide a lovely NEW LINING and INTERLINING & Monogram at no extra cost. The thrilling result—a luxuriously beautiful cape or stole. **SEND NO MONEY!** Just wrap up your old fur coat, mail it to us now. Send dress size and height on postcard. Pay Postman \$22.95 plus postage, when new cape arrives. Or send for FREE style book now! Many different styles to choose from. Write: I. R. FOX, 146 W. 29th ST., DEPT. N-8, N.Y.C. 1, N.Y.

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TWO YEARS' INTERIOR DESIGN

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NEW YORK SCHOOL OF INTERIOR DESIGN

29 East 72nd St., New York 21, N. Y.

AROUND

A new idea in candle holders: tall china cylinders which hold vigil lights. You can see how much safer these will be for so many uses: in flower arrangements, on a terrace dinner table, as a night light. The wax vigil candles are economical, too. White, aqua, pink. \$2.50 ppd. the pair with four candles. Here's How, 27 E. 22nd St., New York.



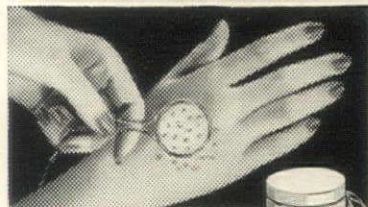
The log erib will hold 1/8 of a cord of firewood. And it is equally handsome and useful both indoors and out. Made of life time steel finished in rust-resistant black, it is 5' high x 45" in diameter. It is a wonderful gift for the barbecue chef, for the host who is proud of his fireplace. \$14.95 express collect. Jeff Elliot, Department HG2, Statesville, N. C.



An inside doormat will do a fine job on damp or muddy feet. The one shown here is made of top quality cotton carpet permanently bonded to a non-skid rubber back. Easy to clean with detergent or vacuum, it comes in decorator colors: beige, gray, green, wine or pastels. 18" x 29". \$3.95 ppd. Artisan Galleries, 2100 North Haskell Avenue, Dallas, Texas.



THESE HORRID AGE SPOTS*



FADE THEM OUT

*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new ESOTERICA, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on it. Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

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Add a gay, festive air to your party decorations—with these delightful miniature cornucopias. Fill them with flowers or bright, small fruit—use them as individual nut cups or for mints. Their uses are as many as your own imagination can give them! Imported from Hong Kong, these tiny cornucopias are so unlike anything you've seen in table decorations. Woven of wicker, they measure 2 1/4" at top, approximately 4" long. Order a set now—they will make your table look its sparkling best!

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Abstract Print Matchstick Bamboo Drapes (pictured above)
only 40¢ a sq. ft.

Background colors are Chinese Red, Kelly Green, Chartreuse, Beige, Cocoa Brown, Flame, Turquoise, Canary Yellow, White, Black, Sage Green, Carnation Pink or Clear Lacquer. Any one of these enameled colors can be used for abstract print over-paint. Sample swatches made with white over-paint only.



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only 40¢ a sq. ft.

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Charcoal, brown or green matchstick bamboo with contrasting weaving.



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1/4" Slats

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In natural Luana wood color (mahogany). Light comes through, you can't see through.

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5 feet tall,
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SHOPPING

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See a pin, pick it up and all day long you'll have good luck! Instead of carrying it around in your hand we suggest that you get a cunning pin cushion like the one shown here. Made like a bench, it is plumply stuffed and covered with velvet. Blue, pink or chartreuse. 3" x 4" x 3". \$1.25 postpaid. \$2.25 for two. Charm House, Box 64, Riveredge, New Jersey.



Old playbills decorate this handsome shower curtain. You'll be sorry that you were born too late to enjoy the talent of the late 1880's. However, if you hang this in the guest bath room the visitors will be highly amused. Standard size. Yellow with brown, white with red or two shades of green. \$10.95 ppd. Edith Chapman, 260 Main Street, Nyack, New York.



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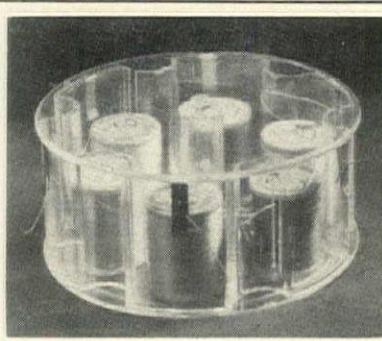
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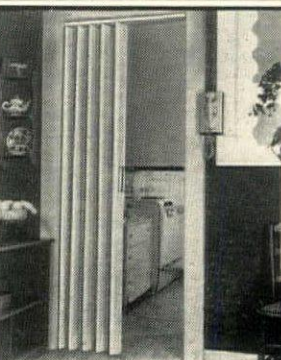
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A full size folding door, 32" wide by 80" high, at a really low price! Glides on easily-installed steel track. Rich grey vinyl plastic may be painted any color! Cleans with a damp cloth. Can be shortened if desired. Order S-8090, Accordion Door, \$8.95 ppd. Wider size, 38"x80", S-8090a, \$12.95.

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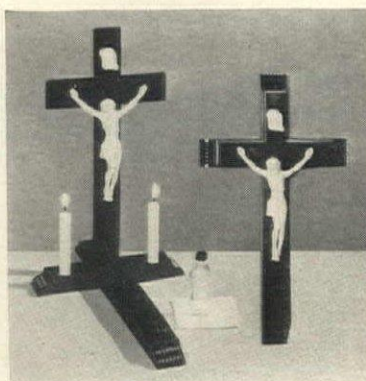


AROUND

A good buy. The crystal clear glasses shown here are exceptionally priced! Almost spherical in shape they come in two sizes; cocktail (5 ounces). \$4.45 the set of eight; highball (11 ounces) \$4.95 the set of eight. And each glass comes marked with a three initial monogram. Ppd. Glasscraft, Dept. HG2, 920 Chicago Avenue, Evanston, Ill.



For the sick room: a compact accessory which contains two beeswax candles, a bottle for Holy Water and a linen cloth. When not in use the component parts of this devotional set fit into the base of the Crucifix. Note the gold color Corpus, the mother-of-pearl-like Cross. 13" x 8". \$2.98 postpaid. Order from Rembrandt, 318 Market Street, Newark, New Jersey.



The Empress is the name of the elegant crystal chandelier shown here. It is made in Europe of hand cut and polished crystal. Note the five graceful arms, the gleaming faceted drops. Over-all size: 20" high x 15" wide. All fittings needed for hanging are included in the cost. \$25.95. Express collect. From Paulen Crystal Company, 296 Broadway, New York.



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Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Now you can keep your important papers as orderly as a corporation's . . . in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with brass hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American OR contemporary home . . . the gift your efficient friend (or husband) will adore you for.

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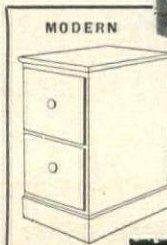
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DRAWERS: 2 small drawers & 1 file drawer (≠FDT-1) or 2 file drawers only (≠FDT-2)

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Knotty Pine, unfinished, smoothly sanded—**\$27.95**
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See matching Typewriter Table on page 26.

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KING SIZE coverlets and spreads cover 2 twin beds . . . each 39" wide, 76" long, 21" high. Color samples are 10¢ per fabric.

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Snowy-white China

A once-in-a-lifetime value! A very special "lucky" purchase makes possible a phenomenal saving. You'll fall in

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"We're looking for people who like to draw"

by **Albert Dorne**
Famous Illustrator

If you like to draw—America's 12 Most Famous Artists are looking for you. We want to test your art talent!

Too many people miss a wonderful career in art—simply because they don't think they have talent. But my colleagues and I have helped thousands of people get started. Like these—

Three years ago Don Smith knew nothing about art—even doubted he had talent. Today, he is an illustrator with a leading advertising agency in New Orleans—and has a future as big as he wants to make it.

Harriet Kuzniewski was bored with an "ordinary" job when she sent for our talent test. Encouraged by us—she started to study at home in her spare time. Soon she was offered a job as a fashion artist. A year later, she became assistant art director. Today, she does glamorous full color fashion illustrations!

Cowboy to Artist

A cowboy from Miles City, Mont., studied art with us. Now he paints portraits and sells them for \$250 each. And gets all the business he can handle.

John Busketta was a pipe-fitter's helper with a gas company—until he did something about his urge to draw. Now he's an artist in the advertising department of the same company. At a big increase in pay!

A great-grandmother in Ohio decided to study painting in her spare time. Recently, she had her first "show"—where she sold thirty-two water colors and five oil paintings.

A salesgirl in West Virginia who liked to draw got a job as an artist, later became advertising manager of the best store in Charleston.

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How about you? Wouldn't you like to find out if you have the talent for a fascinating money-making art career (part time or full time)? We'll be glad to send you our remarkably revealing 8-page talent test. Thousands of people formerly paid \$1 for this test. But now we'll send it to you *free*—if you sincerely like to draw. No obligation to you. Simply mail the coupon provided below.

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Send me, without obligation, your Famous Artists Talent Test.

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SHOPPING AROUND



Swivel stool to use in the kitchen or in the game room. This sturdy chair comes in two ways: completely assembled (\$16.95) or in kit form (\$11.95). In either case this is a fine chair made of knotty pine and finished in pine or in maple. Specify seat height: 24" or 30". Express Collect. From Yield House, Department HG2, North Conway, New Hampshire.



"To the Angel I married."

This is the first sentiment engraved on this sterling silver (or gold filled) medal. It also bears a name and the number of years the couple have been wed. It's an award for either man or woman. \$4 for a 1" disc; \$5 for 1 1/4"; \$7 for 1 1/2". Postpaid. Tax included. Wayne Silversmiths, Dept. HG2, 546 S. Broadway, Yonkers, N. Y.



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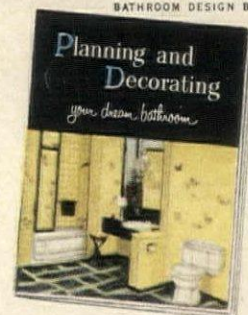
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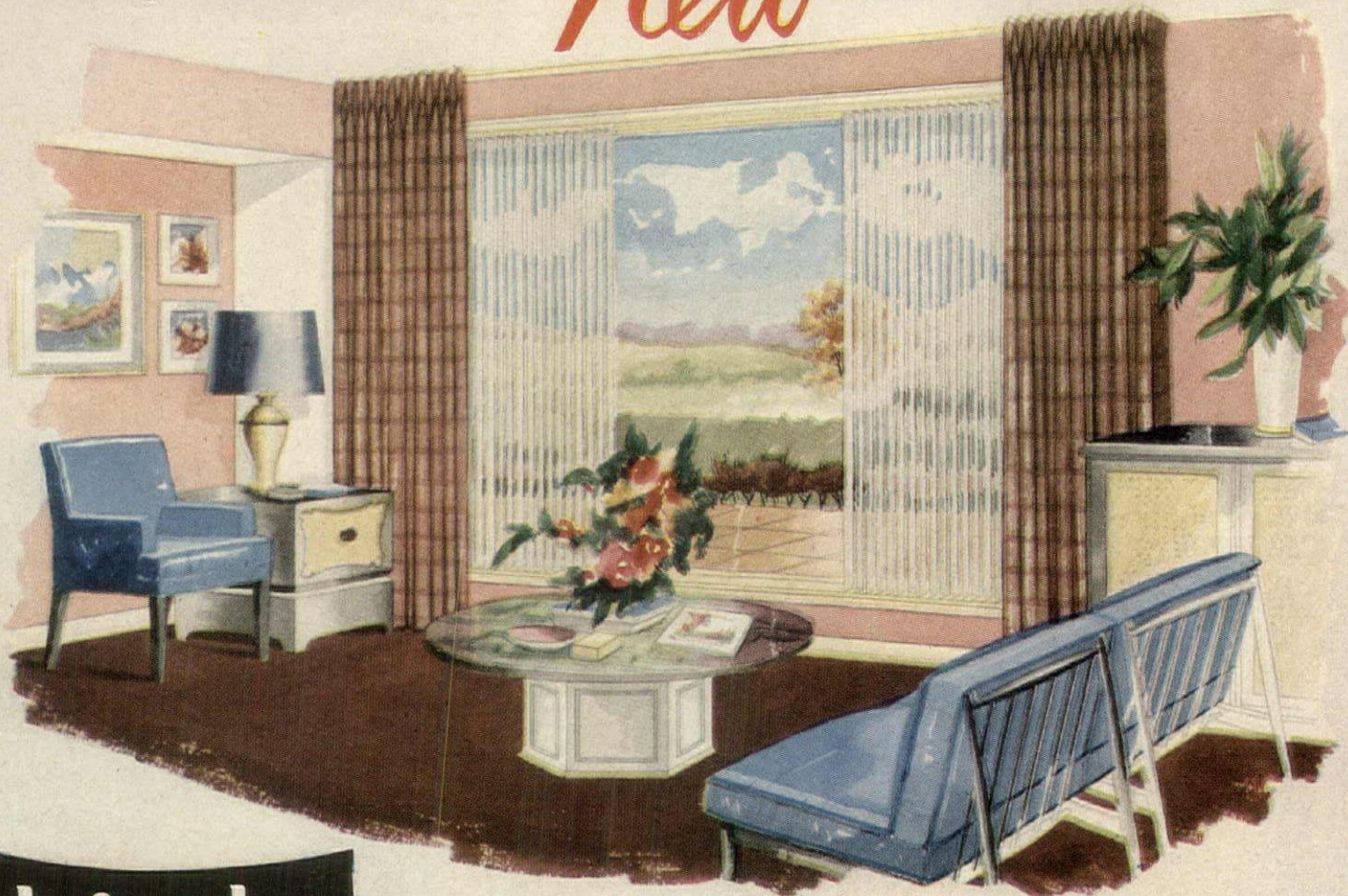
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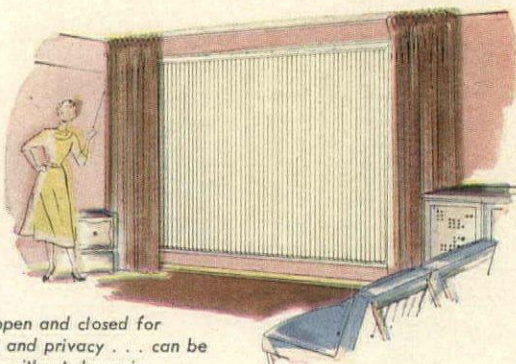


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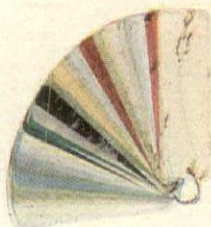
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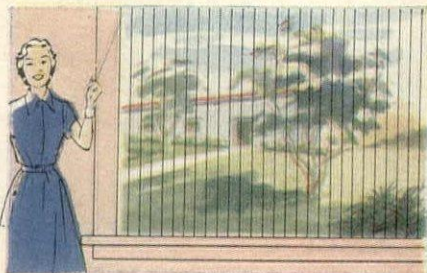
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Picture the smart, really *different* decorative effects you can create with Kirsch "Verticals." This exciting new product—by world-famous Kirsch—combines the beauty advantages of draperies and the wonderful control of light and air you get *only* with blinds. A truly advanced development for modern window decorating. And Kirsch "Verticals" are not only beautiful but *so practical*!

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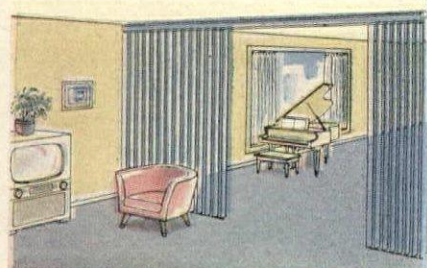
WRITE FOR FREE FOLDER

Send a card or letter today for the new full-color folder on Kirsch "Verticals." It's free—and you will also receive the name of a nearby dealer who will be pleased to show you this latest dependable Kirsch product. Address Kirsch Co., 615 Prospect St., Sturgis, Michigan.



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Not only do Kirsch "Verticals" draw open and closed, like fine draperies . . . the slats *rotate*, like Venetian blinds, for *extra* control of view and ventilation. They can be closed for privacy.



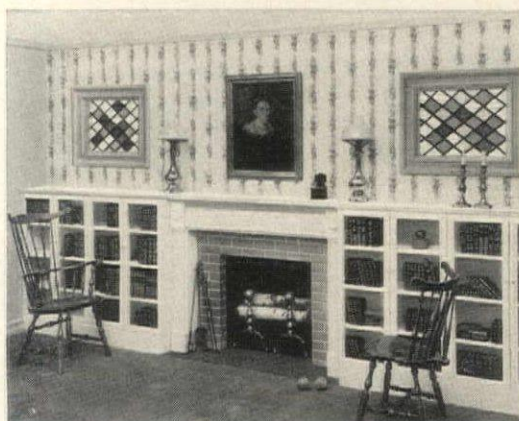
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A new and welcome way to "divide" rooms for extra utility yet retain decorative beauty. Kirsch "Verticals" can be made as tall—or short—as you wish, and up to *thirty-one feet wide*!



After Weldwood, see what a difference! V-Plank paneling makes fireplace a focal point, gives the whole room a new air of charm and spaciousness. Matching built-ins help make this living room a beautiful family room. All V-Plank paneling shown costs just \$105.

See how you and wood panels can make a room lie about its age



Before Weldwood, here's what this fireplace wall of a 35-year-old house looked like. Wood panels and built-ins made the difference.



Choose from 6 fine woods in Weldwood V-Plank: (from left) walnut, \$85; Korina®, \$79; Honduras mahogany, \$79; Samara®, \$52; cherry, \$79; oak, \$79. All V-Plank comes completely pre-finished and waxed—ready to put up. Prices are for a typical 12' x 8' wall.

Here's a 1920 living room with 1956 ideas. Look how Weldwood real wood panels helped make it more beautiful, more livable.

Look at the cherry V-Plank* paneling on this fireplace wall—its warmth and cheerfulness invite you to relax and enjoy yourself.

Matching Weldwood built-ins tell you this is a room for *today's* living. At right: a handy desk-bookcase unit perfect for homework and thank-you notes. At left: a neat nook for kindling and logs, plus a home entertainment center with radio, hi-fi equipment, and space for record storage.

You and Weldwood paneling can do the

same in your home. Your lumber dealer will show you the actual woods—textures like Surfwood® and Weldtex®, pre-finished panels like V-Plank, and extra-easy-to-put-up Plankweld†. He can help you plan and he'll be glad to suggest reliable carpentry help if you're not doing it yourself.

Why not get started now—so it can be finished during winter's leisure indoor hours? For details on this room and other Weldwood paneling, send coupon for booklets; to see the complete Weldwood line, visit any of our 87 offices in principal cities. In Canada: Weldwood Plywood, Ltd.*TRADE MARK †REG. AND PATENTED

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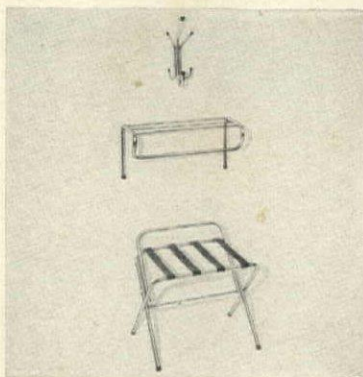


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Space savers. The three tubular steel, chrome plated accessories shown here are handsome appointments. The wall hook has six arms (\$3.95); the shelf (24" x 11") has a sturdy rod to hold coats and suits (\$5.95); the luggage rack (24"x18"x16") has black and white Saran straps (\$9.95). Ppd. Order from The Kedron Shop, HG2, Olivet, Mich.



Deluxe key case. This is a fine appointment for a handsome purse. Made of tarnish-proof gold color metal mesh, it is fitted with two key rings, with two initials. It will hold those loose coins you need for the parking meter, too. 2½" x 3", it is an ideal gift for the particular woman. \$2.95 ppd. Aimee Lee, 545 Fifth Ave., N. Y.



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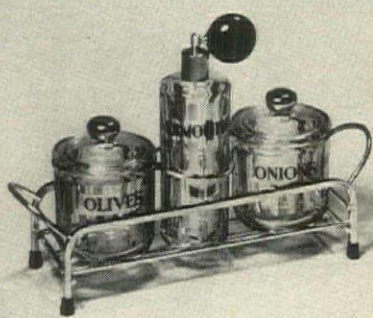
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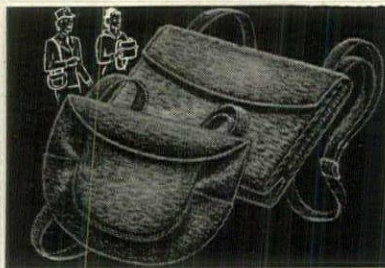
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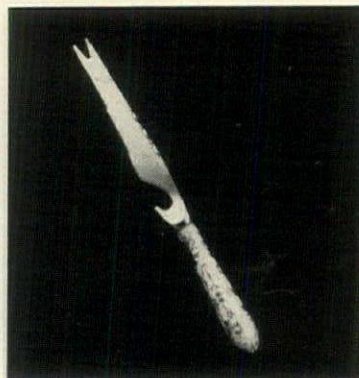
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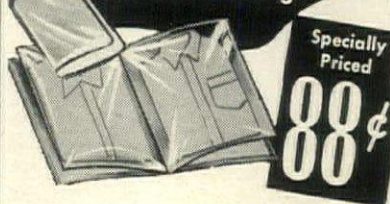
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With or without a back this is the perfect all purpose stool! Made with a wrought iron frame, it has Tufflex upholstery covered with Vinyl plastic. Pink, white or charcoal flecked with gold. Note brass ferrules, non-scratch plastic tips. Seat height: 29". Diam.: 14". \$12.95 with back. \$9.95 without. Exp. coll. Home Industries, 4012 8th Ave., Bklyn.

A safe place for the portable typewriter: this handsome chest. It has a sliding shelf, a dustproof compartment, one large or two small drawers. Hardware is brass. 18" x 22" x 28". Unfinished tupelo (\$33.95); finished in mahogany, maple, walnut (\$35.95); pine finish in pine (\$35.95). Exp. coll. From Jeff Elliot, Statesville, N. C.

A keen blade for the cheese board: the porcelain-handle one shown here. Made of stainless steel, it has a serrated edge, a cleft point. The china handle comes in four colors: pink, blue, gold or celadon green. Over-all length: 8½". \$3.50 postpaid. From Milady's Shopping Service, Department HG2, 11 West Prospect Avenue, Mount Vernon, N. Y.

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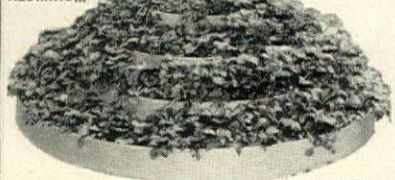
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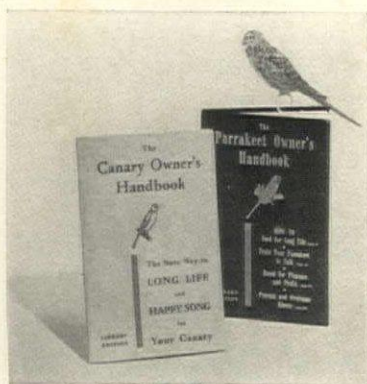
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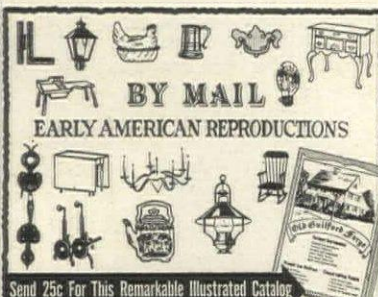
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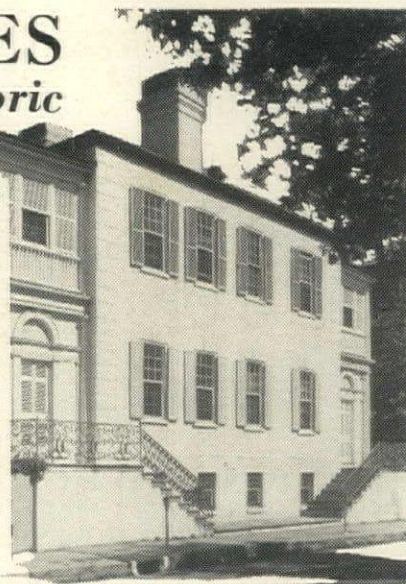
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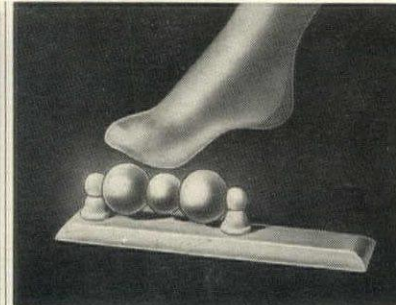


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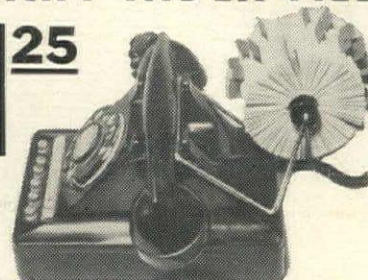
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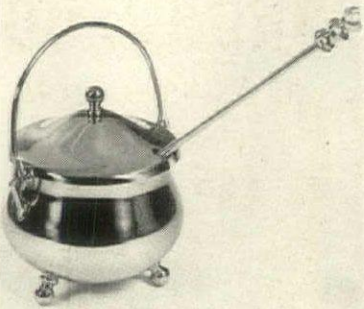
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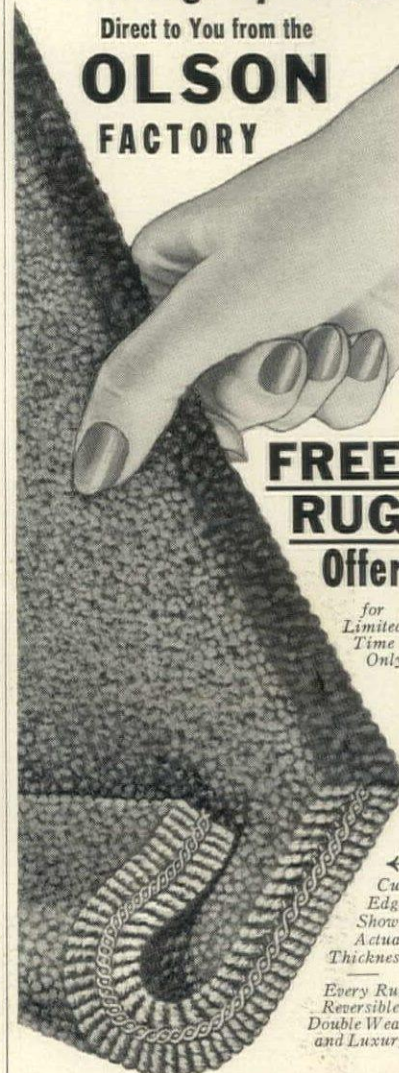
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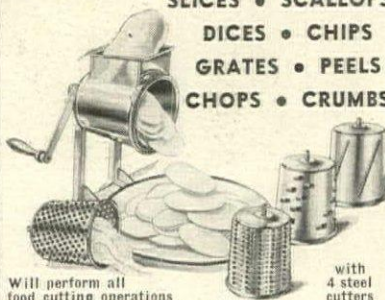
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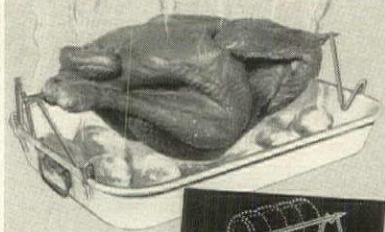
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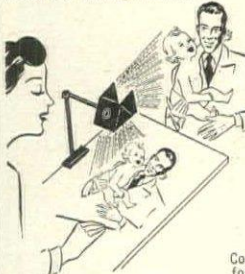
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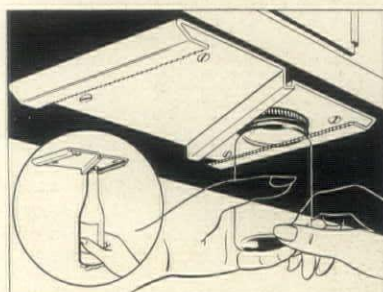
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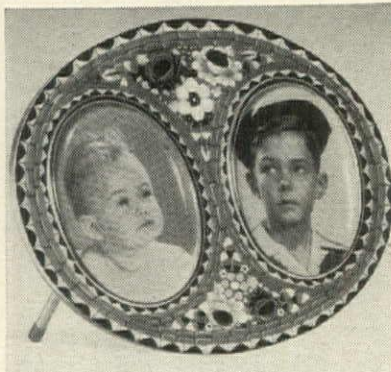
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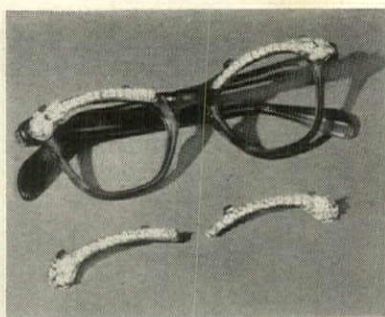
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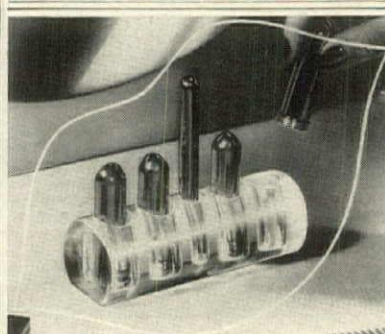
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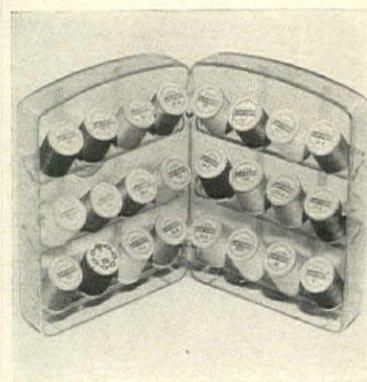
SHOPPING AROUND



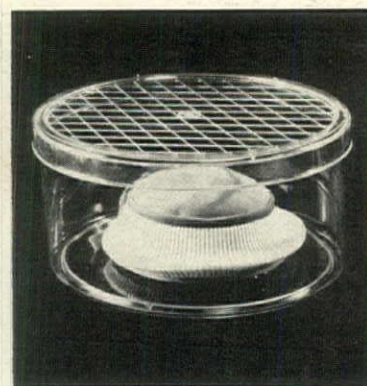
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Tea for two and one will be envious. The one who does not own this gleaming copper pot! Spout, lid and accents are polished brass; handle is raffia bound; capacity is five tea cups. And the price is so modest! \$3.95. Add 35¢ for postage. Order from Heidi Herwig, Department HG9, 710 Elm Street, Chillicothe, Illinois.



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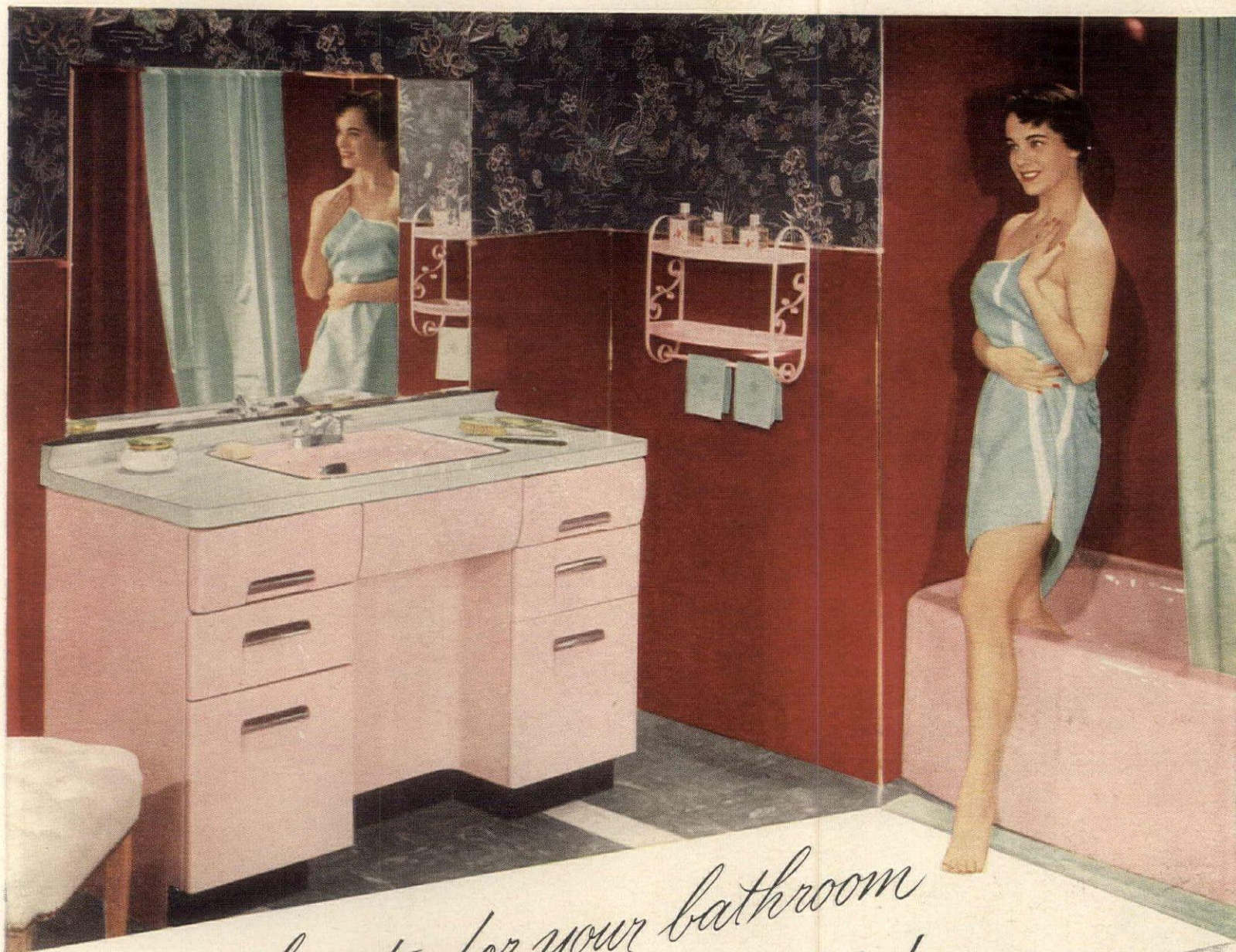
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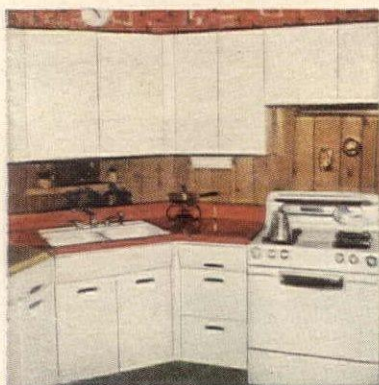
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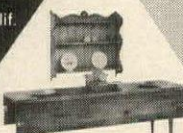
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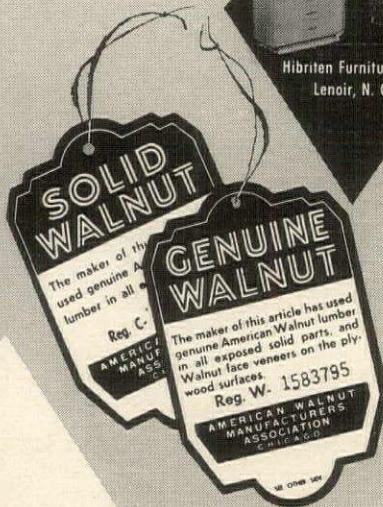
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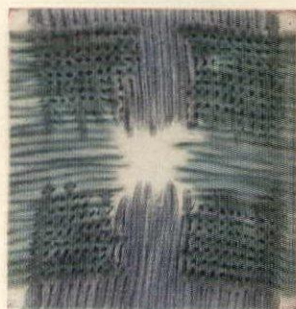
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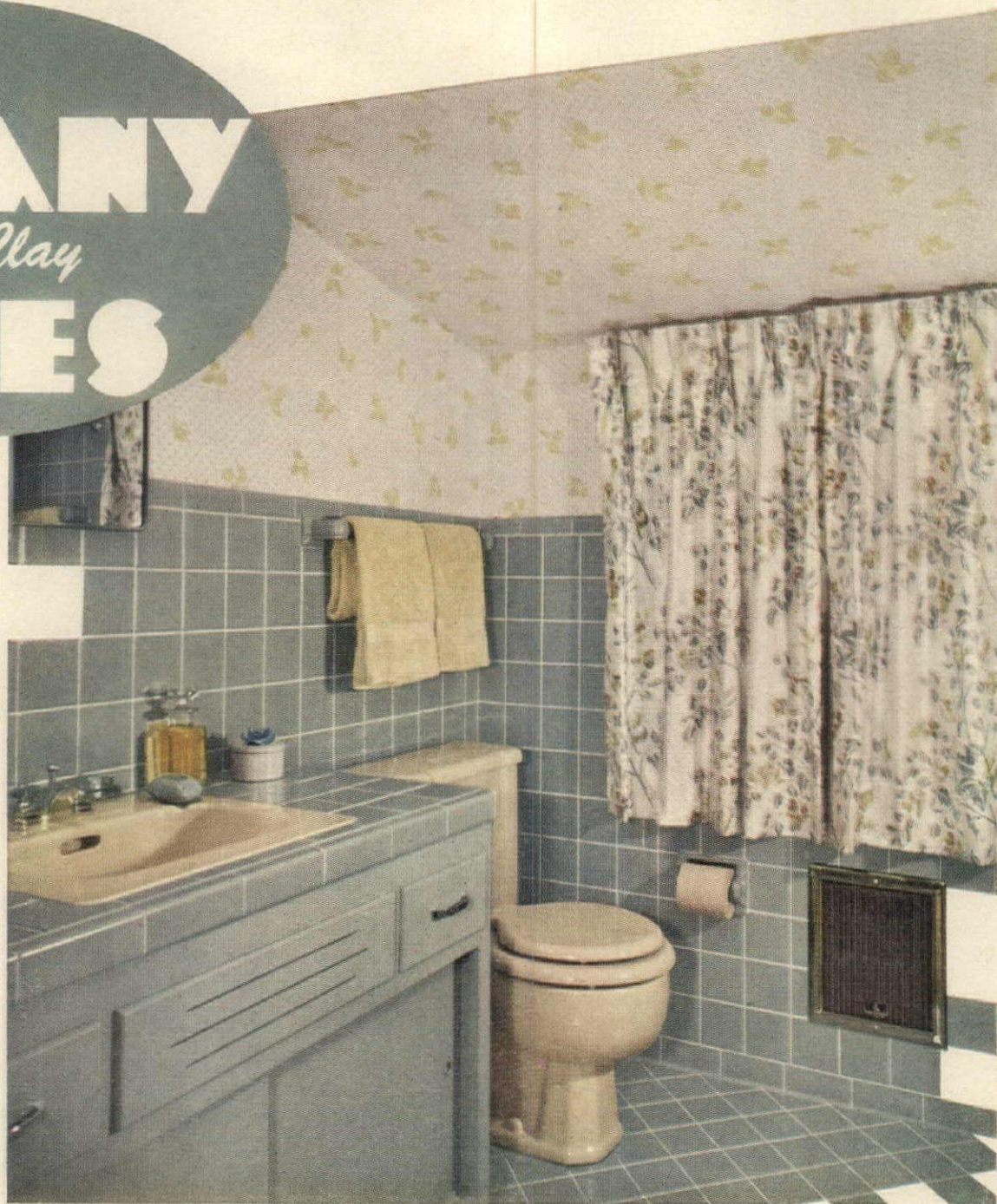
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LETTERS TO THE EDITOR



Champagne on the fire

Sir:

Thank you so much for Myra Waldo's recipes (*Champagne Cookbook*, December). We all take pride in turning out dishes in the grand manner once in a while.

MRS. E. B. W., St. Louis, Mo.

Sir:

Myra Waldo advocates egregious waste of an Elysian beverage which should never be contaminated except, perhaps, by a lacing of good Cognac or Armagnac on rare occasions. After stewing in a pot, any dry white wine will give food the same flavor. In fact, I defy an expert to detect the difference.

H. E. D., Philadelphia, Penna.

Sir:

We were pleased to find an article on champagne and champagne cookery but dismayed at the inaccurate references to California sparkling wines.

These statements were made: "Any French champagne is matured in the bottle, a complicated process taking from six months to four years. Domestic champagnes, apart from some New York State brands, are fermented in bulk."

This is not correct, and does great harm to the many California producers of bottle fermented champagne and other sparkling wines. Bottle fermented sparkling wines have been produced in California since 1855. There are presently fourteen wineries in California producing bottle fermented champagne. There are also twenty-six wineries producing bulk process sparkling wines. Incidentally, the Charmat process of bulk secondary fermentation of sparkling wines was developed in France and is widely used there.

F. A. W., Wine Institute,
San Francisco
H&C's apologies to the 14 of California's 40 fine wineries. Our researcher has been banished to the cellar for further aging. Ed.

In defense of bop

Sir:

Someone should enlighten Deems Taylor (*Rising Sound of Music In Your Homes*, December) about current musical trends and tastes. I refer to his repeated use of the word "bop," which he claims is so popular with the "aesthetically savage teenagers." It doesn't take a Juilliard graduate to tell us that

the musical junk currently the rage with teenage record buyers is about as bad as music can get, but it is definitely not "bop." Bop is, or was, a school of jazz which came into prominence during the early '40's. It grew from the minds and talents of great musicians [whose] ideas and styles have greatly influenced all modern jazz and serious jazz musicians.

L. S., Wynnewood, Penna.

Sir:

The statement is made (*Sound and the Music in Your Home*, December) that "any speaker system gives its best performance when it is installed in a corner of the room." This is a complete untruth, for there are many loud-speaker systems designed to go along one wall and/or away from any wall.

O. B., Beverly Hills, Calif.

The best hi fi equipment gives outstanding performance in the installations for which it has been designed, but it is the consensus among technicians that corner installation does improve low frequency tones. The improvement is most noticeable in less expensive equipment. Ed.

Split-level laureate

Sir:

The collaboration of Ogden Nash and Robert Osborn (*I'll Eat My Split-Level Turkey in the Breezeway*, December) is funny—but also painfully pertinent. Mr. Osborn's do-it-yourself Santa Claus is my favorite cartoon of the year.

MRS. P. L. M., St. Paul, Minn.

Sir:

Any time Ogden Nash will honor my porte-cochere, I shall give him the run of my cluttered attic, provide a hoist for my 1923 bathtub and feed him turkey à la mansard. Let's have more of his verse in House & Garden.

J. C. D., Nashville, Tenn.

Hurd's Southwest

Sir:

If Peter Hurd (*The True Colors of the Southwest*, December) were not so fine a painter, I would say that he had missed his calling. The article is a distinguished piece of writing.

E. L. G., Cincinnati, Ohio

The "Nancy Danielson" Chair

foam rubber

A decorator chair

Ask your dealer



Jamestown Lounge Co., Jamestown, N. Y.

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dyna-tension Everett, the small piano with the tone beauty of a grand! Mail the coupon today.

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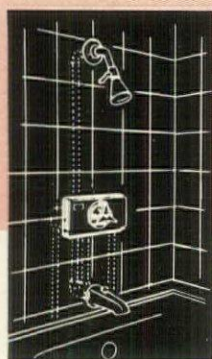
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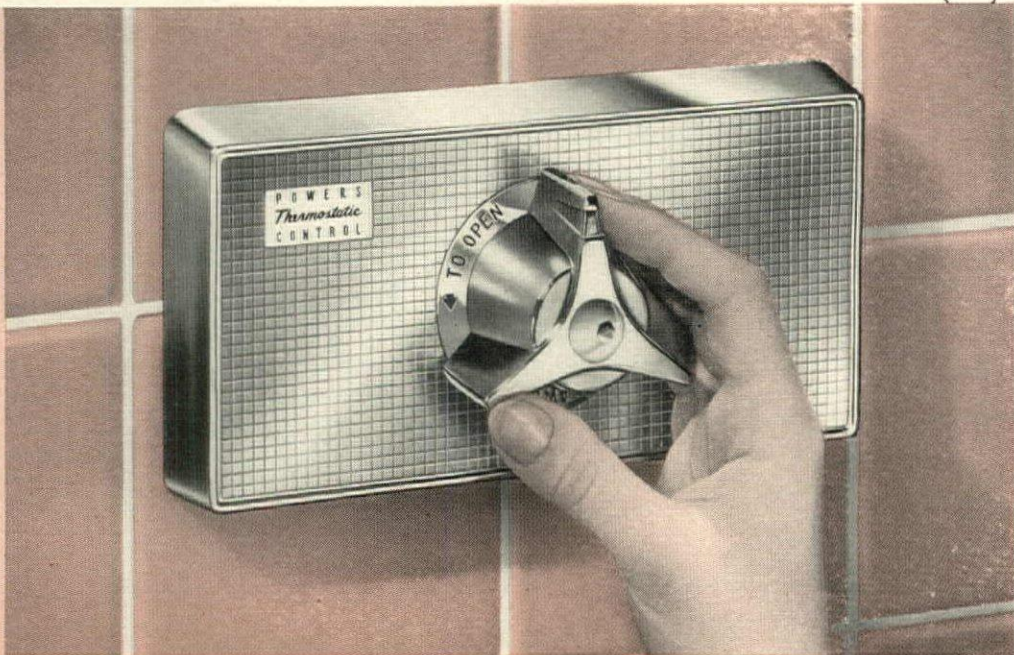
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Enjoy Luxurious Comfort and Safety in Your Showers. Insist on HYDROGUARD. Closed-in showers especially need its protection. HYDROGUARD is best for new buildings and bathroom remodeling.



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GOOD OLD TRANSITIONAL

It is getting more difficult all the time to make sense about style in architecture and design. This is partly because making a home is as close as most of us ever get to a creative art in our lifetime; we are therefore understandably subjective and sensitive about the whole thing. And to make matters worse there are few subjects of everyday experience in which we suffer a greater handicap of language. There seems to be no idiom common enough to permit us to communicate with any precision what we think about a house and the things that are in it. Our adjectives grow ever more ambiguous as the hard word is discarded for the soft euphemism.

No two words of the jargon are less precise or more abused than *modern* and *traditional*. It is not just a problem of relativity: of defining now vs. then (although it would be quite a feat to find any two persons who would agree on how old something has to be before it ceases to be new). In any case the two words long since ceased to connote time and are now commonly used to describe substance (a *glass* house) and form (a *flat* house). *Contemporary* is the polite synonym for *modern* because it suggests absolutely nothing beyond "now in use." The most tactful of all terms is that reliable old weasel *transitional* which can be used to describe everything from the Tooner-ville Trolley to Picasso's latest painting.

The trouble is that most of us are getting lazy, and it is easier to use labels than to think critically and speak clearly. One articulate exception is the gifted and thoughtful young architect Thornton Ladd. In our conversation with him (page 92) he describes his own distinguished work as a synthesis of many styles. Because it is still evolving, it will defy a label until his last house is built. Ours, Ladd says, is an age of synthesis in all art forms. He deplores the arbitrary rejection of the past by the self-consciously "modern" architect as an abstraction that is "unnatural and undesirable." His conclusion: The best modern evolves from the best traditional.

We agree. For one thing we do not always know just what is new under the sun. How very new is the wheel compared to the atom; yet how much longer have we known one than the other. What we have long known is that a thing is not good or beautiful or true just because it is new or old.

We agree too with another thoughtful man, Lord Chesterfield, who in another transitional age two centuries ago wrote: "Speak of moderns without contempt, and of the ancients without idolatry."

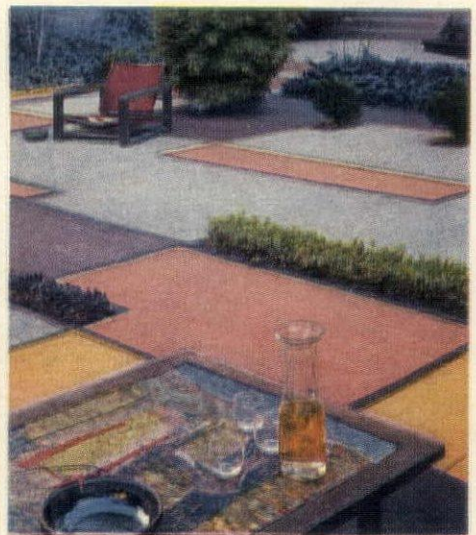
W. H. L., JR.

Best Living Ideas of Our Time

O ur American living is in the midst of a revolution, which differs from most revolutions in that it creates faster than it destroys. As if compelled to foster obsolescence, industry pours out new devices and new materials for our homes, and we snatch them up—not because there was really anything wrong with the old ones but because the new ones are more useful, more efficient or more beautiful. The new devices and materials are worthy of new ideas and new uses, and these we are getting, too, from artists, from designers, from architects and even from industry. Less and less often do we hear the question, “Why didn’t somebody think of this before?” Somebody already *has* thought of it. It may be a basically practical idea, like kitchens-in-a-package; an aesthetic one, like fresh beauty in the bathroom, or a grand conception in architecture that changes not merely the look but the life in our homes. Some of these ideas are radically different from what we have cherished in the past, but they are *living* ideas for today and they will surely affect your homes sooner or later.



House on posts
in "Best Building Ideas"



No-fade gardens
in "Six Basic Garden Projects"

Packaged kitchen
in "How to Plan Your Own Kitchen"



Bathing in beauty
in "Personal World of Bed and Bath"

100 new decorating ideas for the personal world of

Bed *and* Bath



HERBERT MATTER

Our public and personal worlds have only a door between them, yet they are as different as day and night. When we cross the threshold into the bedroom and bath, we are in the world of our own choosing. Here is rest and refreshment and dreams and even singing. It is where we are ourselves and at ease. Happily, today we can pamper ourselves with the colors and the comforts of a new luxury. Extending far beyond the size of a mattress or the temperature of a bath, this luxury is shown in the eclectic elegance of the bedroom of Princess Artchil Gourielli on the opposite page, and in the rooms which follow. In this 12 page portfolio H & G presents decorating ideas for your own personal world.

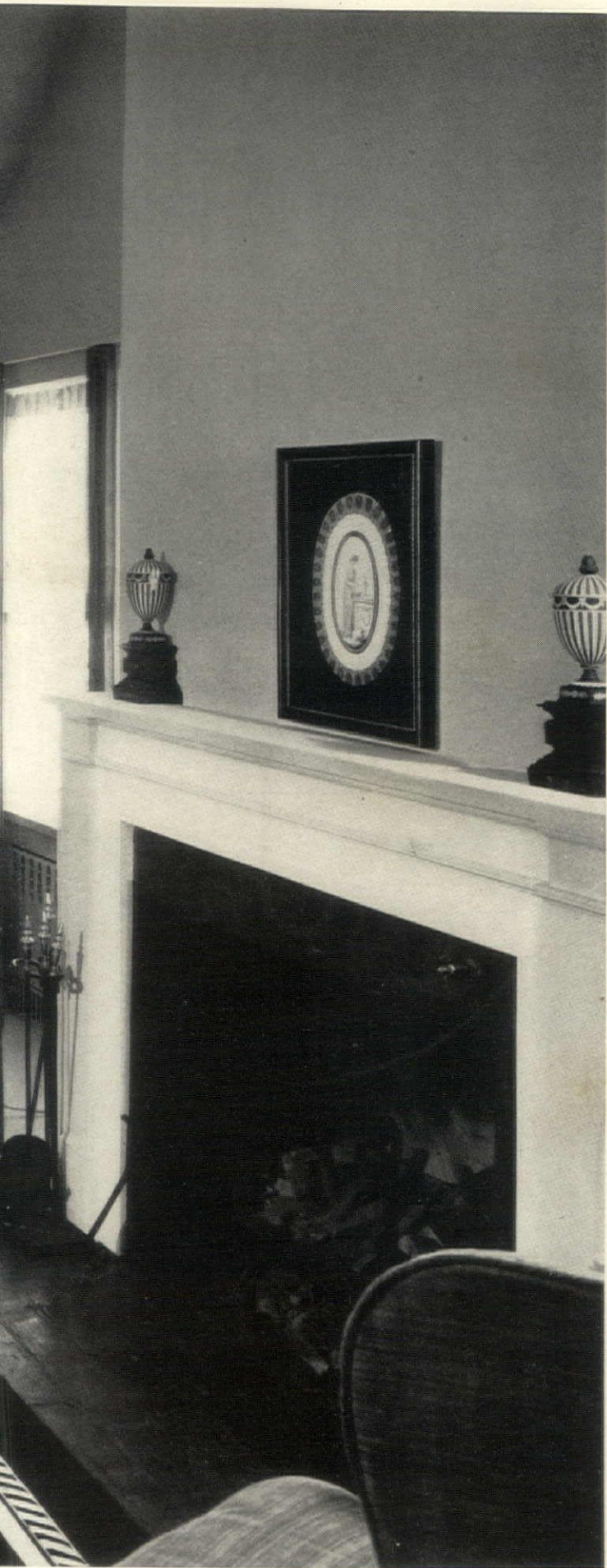
Shopping information page 116

TOM LEONARD





Authentic cupboard beds are teamed with traditional toile



KERTESZ



Bed in a niche has a built-in look

THE FRIENDLINESS OF FRENCH PROVINCIAL

The personality of Mary Martin, whose radiance has won the love of theatre audiences while her talents were arousing their cheers, is reflected in the furniture she chose for her Connecticut house. She and her husband, Richard Halliday, feel at home with unpretentious French Provincial pieces, which they mix with objects collected in their travels. In the guest room (opposite) and Miss Martin's own bedroom (above) the focus is on beds treated in the French Provincial fashion. One bed in the guest room (with its steps) is an original *lit clos*, or open-front cupboard bed, popular in Brittany and the Vosges mountains. Its mate (at right) is a line-for-line reproduction. The rococo paneling frames a figured bed covering made of a toile whose motif depicts French traveling players. Behind each bed are a bookshelf and reading light. The needlepoint rug, designed and made by the Hallidays, is one of a pair for the guest room. In the other room a similar effect is created by placing a bed in a niche and setting it off with valance and tieback curtains of another toile with a theme of meandering flowers. The same fabric is used inside the niche on the walls, windows and as the dust ruffle beneath a bed covering of pleated tulle.



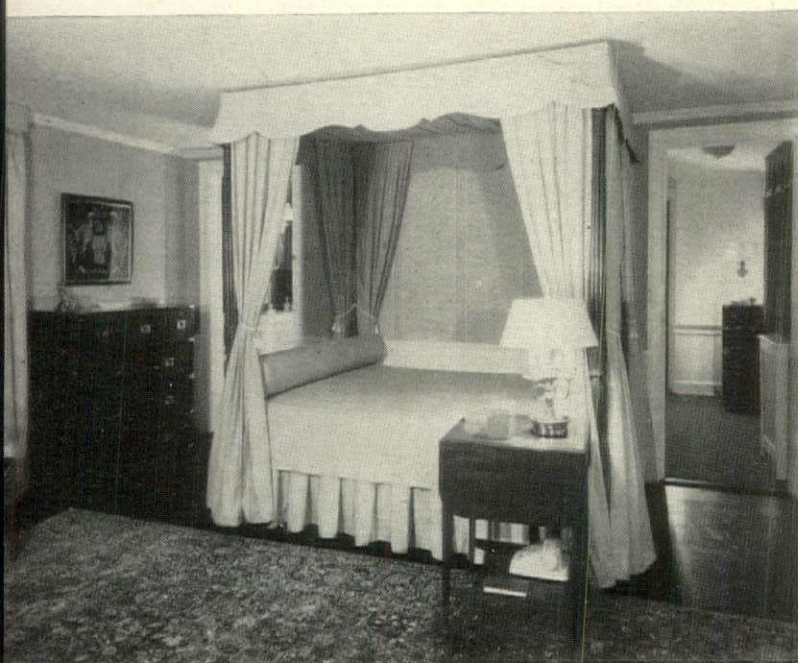
Striped flock paper and India cotton saris make a pavilion of the bed area in the corner of a small guest room designed by photographer Horst P. Horst. A bookshelf was built in around the bed, and the wall between shelf and bed padded in quilted material. Bedspread motif and color scheme derive from Meissen china "Onion" pattern.



Decorator: Yolanda Saylor

Curtains with a Roman motif key the decoration of actor Tyrone Power's bedroom in his New York apartment. Louis XVI furniture was chosen for its restrained lines in keeping with the classic theme. Desk, night tables are scaled to a man's taste.

IDEAS FOR ENLARGING BEDROOMS



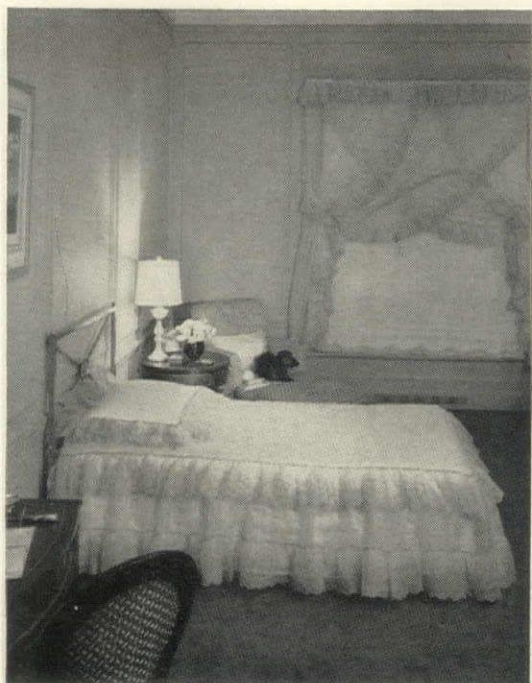
Tester bed placed flush with wall between doors leaves more floor space for other pieces of furniture. Sheraton drop-leaf table beside bed is also used as a desk. Stacked pair of English campaign chests forms a handsome chest of drawers. Striped denim on bed and windows adds a fresh note.

J. J. McLaughlin house in Fairfield, Connecticut. Decorators: Stephen Mallory-James Tillis Interiors Inc.



Built-ins for books and bed linen make a small room ship-shape. The light wood paneling gives added depth. Ship's lamps hung on the sides of shelves save table space. To tie the room scheme together, small-scaled sofa-bed and arm-chair are slip-covered in the same plaid used for curtains.

BEDROOMS WITH FAMOUS AUTOGRAPHS

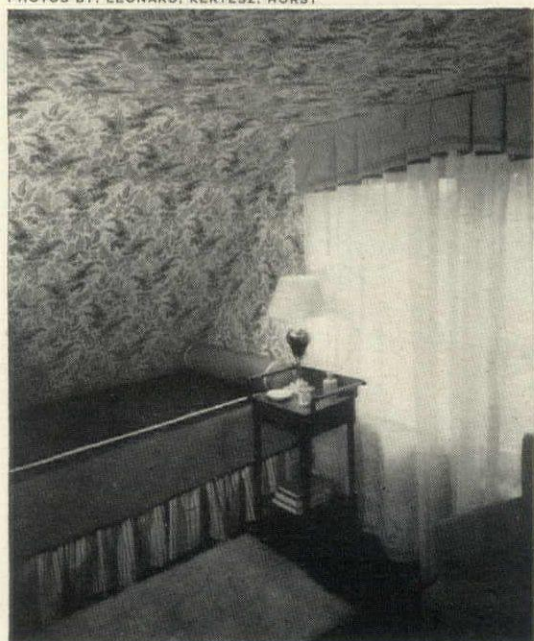


Embroidered organdy in "Monterey" pattern gives feminine look to singer Jane Froman's bedroom in New York. Walls and carpet are in her favorite color, blue. Chaise is where she knits, desk where she writes thank-you notes.



Carpeted bed in the New York penthouse of opera singer Patrice Munsel serves as a roomy sofa. Books and bound music scores are within easy reach. Bedside storage pieces are painted to match the walls in deep restful gray. Blown-glass lamps diffuse light softly. Windows are curtained simply so as not to detract from skyline view.

PHOTOS BY: LEONARD, KERTESZ, HORST



Allover wallpaper design makes a small dormer room seem more spacious. Used on walls and ceiling, it erases the angular lines. The delicate fern motif suggests a greenhouse. Window is curtained in light, airy tambour organdy.



Patterns that lift the eye help to enlarge a small dormer room. The walls are papered in vertical pastel stripes, and pointed coverlets are used over tailored petticoats on the spool beds. To give importance to the small windows, white linen curtains trimmed in ball fringe are hung to the floor over a tier of café curtains.



His or Hers?

Which sex should have the say in the bedroom? William Pahlmann, decorator, and Dino Levi, Venetian designer and importer, argue a burning question in the art of decoration.



William Pahlmann is a Texan and a bachelor who is an interior and industrial designer. His theories were recently published in *The Pahlmann Book of Interior Design*. In the Mustard yellow bedroom of his New York apartment (opposite) a three-quarter bed with lighted headboard is flanked by mobile tables.

Mr. Pahlmann: "No man should have to wade through yards of ruffles in his own bedroom. The most successful rooms are always those where a man can put his feet up and relax. Dinky furniture, Dresden, petit point and spindly beds are unsuitable. A man requires more substantial things."

Mr. Levi: "Luxury and comfort don't have to be incompatible. Don't you think Louis XV was comfortable in Mme. Du Barry's boudoir? A man doesn't want a bedroom to remind him of his office. He wants to forget his functional furniture, metal desk and swivel chair. The bedroom is a woman's room, and a man has nothing to do with decorating it."

Mr. Pahlmann: "A man shouldn't be made to feel (or look) the fool in his bedroom. A woman should always be conscious of his comfort. She can turn her boudoir into a princess's castle, but she can't turn him into a Prince Charming. The ideal master bedroom is a sitting room as well as a bedroom. It is pleasant to have breakfast, tea or even a cocktail at a small table in the bedroom. The woman should have a chaise longue for herself and a comfortable chair and ottoman for her husband; otherwise he will throw himself on the bed. With each chair should go a good reading lamp. If there isn't enough space for this kind of seating in the room, at least use a practical spread on the bed so that the man can stretch out on it if he wants to. (No man is going to fold back a bedspread.) A bedroom must function in two ways: it must give comfort and it must be easy to keep neat. Bedside tables with drawers and space for books, magazines, glass of water, ash tray and small radio should be provided at each side of the bed. Marble or plastic tops are good. Each table should have a reading light with switch placed low enough to reach without groping. (I frequently attach an interrupter switch on the cord about six inches from the base.) The man should have a telephone on his side but seldom gets it."

Mr. Levi: "What you have described is a cold room. I don't like austere bedrooms; they remind me of monks' cells. What's more, for all your paraphernalia the bedroom would have to be very large. When a bedroom is oversized, you lose the intimacy, which is the best part. In the 18th century when rooms were huge, people took refuge

in great poster beds with canopies. They could pull the curtains around them and escape all that emptiness. The bed is a modern invention, you know. The Romans didn't have beds. They had couches to recline on, but they slept on the floor. The bed originated in Italy in the 16th century. During the Renaissance, it became a big apparatus, a room within a room. There is a story about Martin Luther's first glimpse of a bed in the papal palace during a visit to Rome. He was shocked at the feminine look of the bed and the idea that anyone would indulge himself with such a monument of laziness. Today the bed is accepted, and the woman is queen of the bedroom. Men have a lot to say about furniture and equipment all through the rest of the house, because it has become so functional; the bedroom is the only place left which a woman can decorate to suit herself. The man can have his big easy chair in the den or in a corner of the living room. I am afraid, Mr. Pahlmann, that you have deep-rooted bachelor habits."

Mr. Pahlmann: "I am a bachelor, but I have decorated a couple of hundred highly successful master bedrooms. The American husband is a hard-working man. He needs a place to relax and read his paper before dinner. Most men are willing to let the woman have the say in decorating, but she should respect his needs. It all adds up to mutual respect for each other's wishes. If he likes sunlight in the morning, and she doesn't, she will just have to wear an eye mask."

Mr. Levi: "Nonsense. A married man has to compromise practically every five minutes."

Mr. Pahlmann: "If a woman wants to dress up the bedroom to impress her friends, that's all right as long as she is always conscious of her husband's comfort. He is no dashing Don Juan with flashing teeth. Some men are apt to accept fussier bedrooms than others. A room can be done in the most delicate French style, but the selection of colors, fabrics and the way they are used will determine how feminine or masculine the room will look. A restrained style of bed covering is preferable to flounce after flounce after flounce. There is no reason why a woman cannot use tambour organdy curtains on the window, provided she doesn't

(Continued on page 133)



Dino Levi is a native of Italy whose New York firm, Dinolevi, Inc., specializes in Venetian antique furniture and reproductions. He is married, the father of five children. In the pale blue and beige bedroom of his New York apartment (opposite) is a pair of Italian beds upholstered in raspberry-printed silk, with bombé chest between.

H&G COLORS FOR YOUR PERSONAL BED AND BATH

Our choices throughout life are largely influenced by color from the moment we first reach for the bright red toy. People respond to different colors in different ways, and in the personal world of bed and bath it is natural to surround ourselves with the colors we like the best. Often a person prefers colors that provide a complete change from daily associations. Patrice Munsel, whose bedroom is shown on page 59, loves flamboyant red and wears at least one red costume in any vivacious role she sings. But when it comes to her bedroom, she prefers a restful gray background. Pastel color schemes or varying shades of one color are soothing and relaxing. People who wake up easily in the morning and like a room flooded with sunlight may prefer warm, bright shades, perhaps the new sundrenched colors. When two people with different color preferences share a room, a compromise can be reached by choosing one color for the background and using accents of another color. The Sky Blue bedroom (opposite) with its spice-colored accents is a good example. HOUSE & GARDEN's collection of colors makes it possible to create any scheme under the sun. These colors are picked to be used together and are equally effective in any room of the house. In a bedroom, it is best to keep the color scheme simple. Combine tones of one color such as a family of blues or warm and cool pinks, or use close-harmony colors such as Saffron, Citron and Tangerine against a neutral background. You can carry out an H&G color scheme to the last detail, using sheets with printed borders and blankets in vivid accent colors. The same color scheme can be repeated in an adjoining bathroom in tiles and equipment as well as in the towels, bath rugs and accessories. There are many delightful patterns in wallpapers and fabrics to add interest to any room, and you can point up a whole scheme with the glitter of gold.

Shopping information for the following three pages on page 116. List of stores carrying bed and bath merchandise in H&G colors is on page 116.

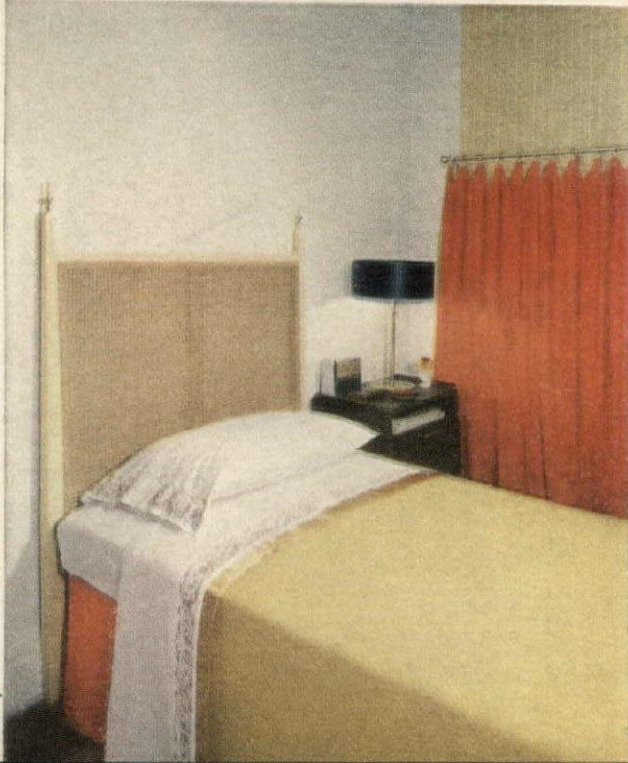
Serene and restful: a background of soft blues shading from Sky Blue walls and bedspread to deeper Cerulean Blue carpeting. Mocha-striped bed sheets and harmonizing blanket spice the scheme. The bathroom is treated as an extension of the bedroom by using identical blues and repeating the stripe in wallpaper. The hand-brushed stripes in H&G's Sky Blue and white give relief to the sleek tile and plastic surfaces.

Young and pretty: a delicate range of pinks from cool Carnation to warm Siamese Pink. A small-scaled butterfly wallpaper makes the room seem larger. Matching chintz petticoat on the bed is tailored with corner kick pleats. When the bed is turned down, pink lace turns up on the printed borders of sheet and pillowcase. In the bath, pink is repeated, with Lemon Peel accents. Wallpaper pattern is taken from an antique button collection.

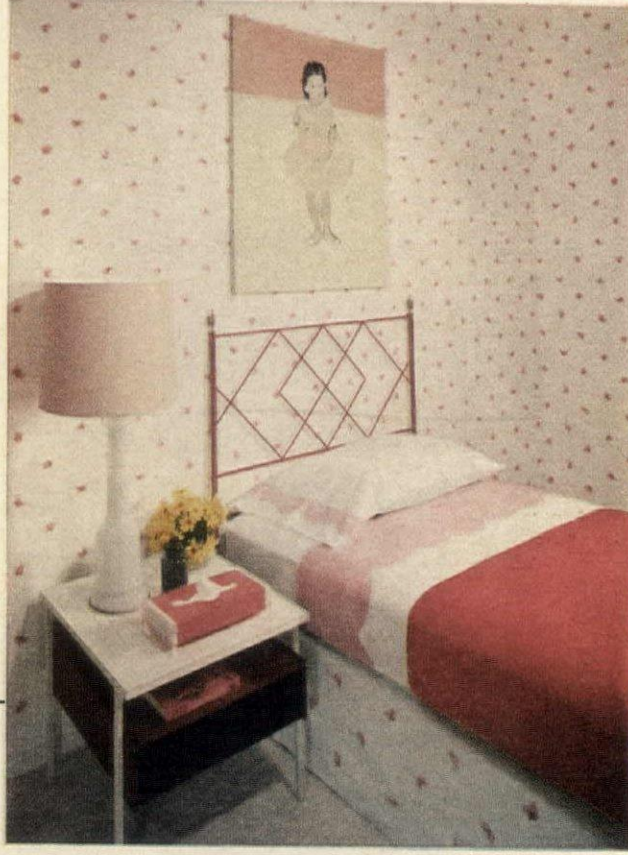
Bright and cheerful: sundrenched colors silhouetted against white walls. Curtains and dust ruffle are made of Tangerine felt, a material that can be cut in any pattern and need not be hemmed. Bed linens with borders printed in a baroque scroll with monogram are set off by a Citron Yellow blanket. Towels and curtains carry out the same color scheme in the bathroom against walls papered in black and white.

*Photographed by Guerrero
at Roslyn Hills Country Estates, New York*

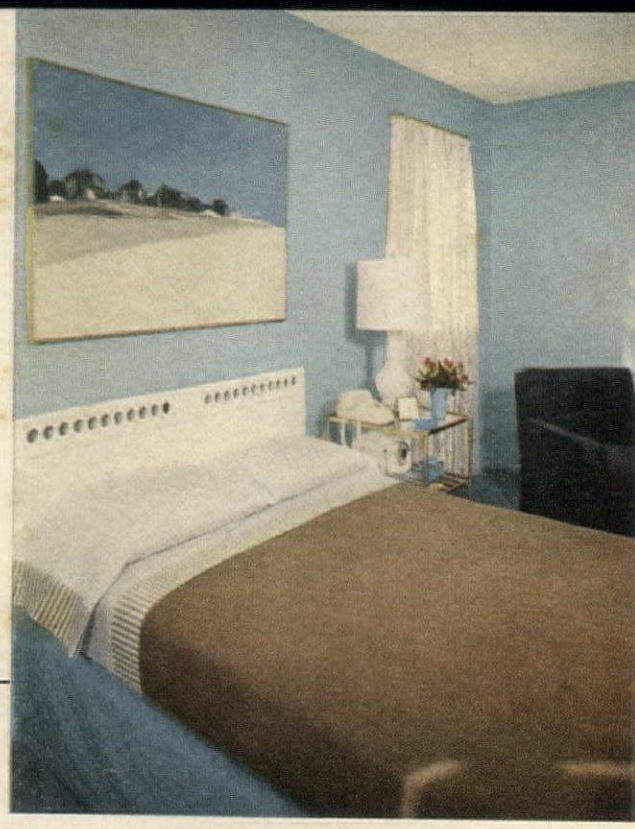
SUNDRENCHED COLORS WITH WHITE



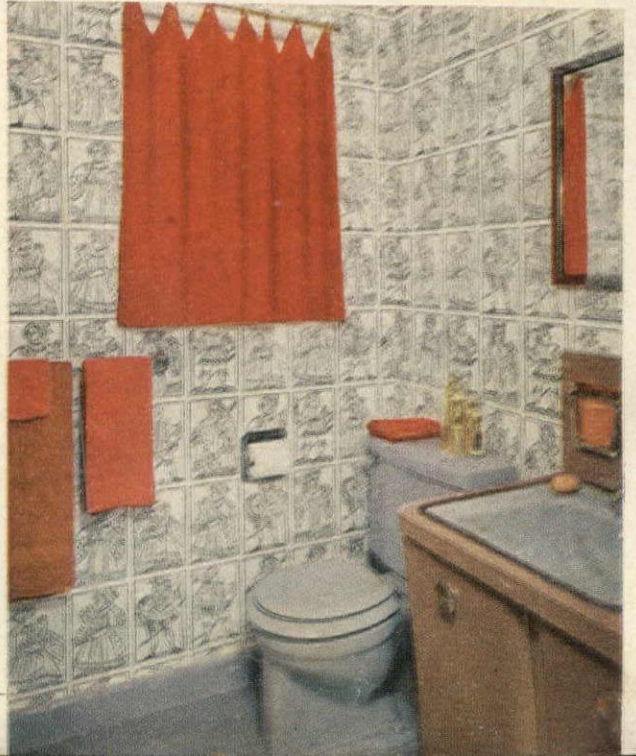
PINKS FROSTED WITH WHITE



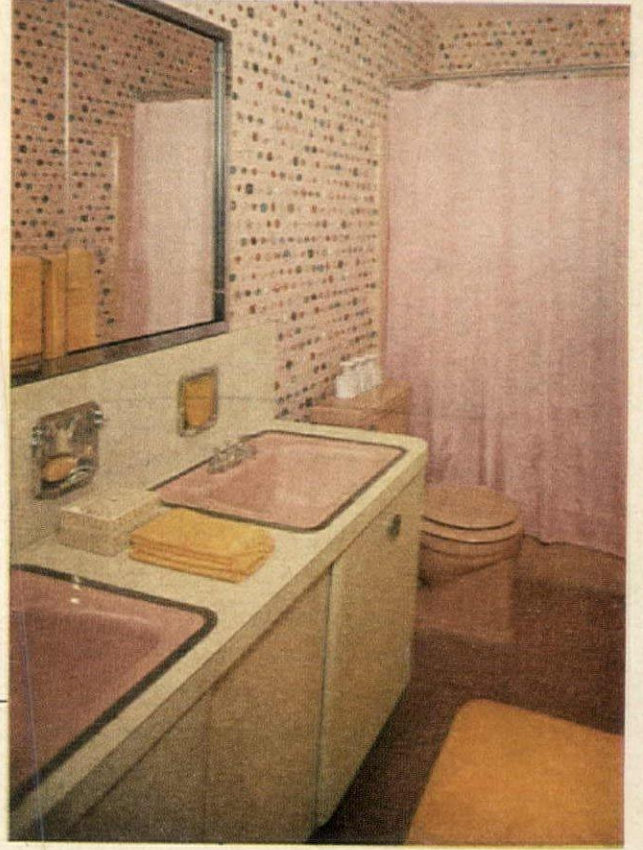
BLUES SPICED WITH BEIGE



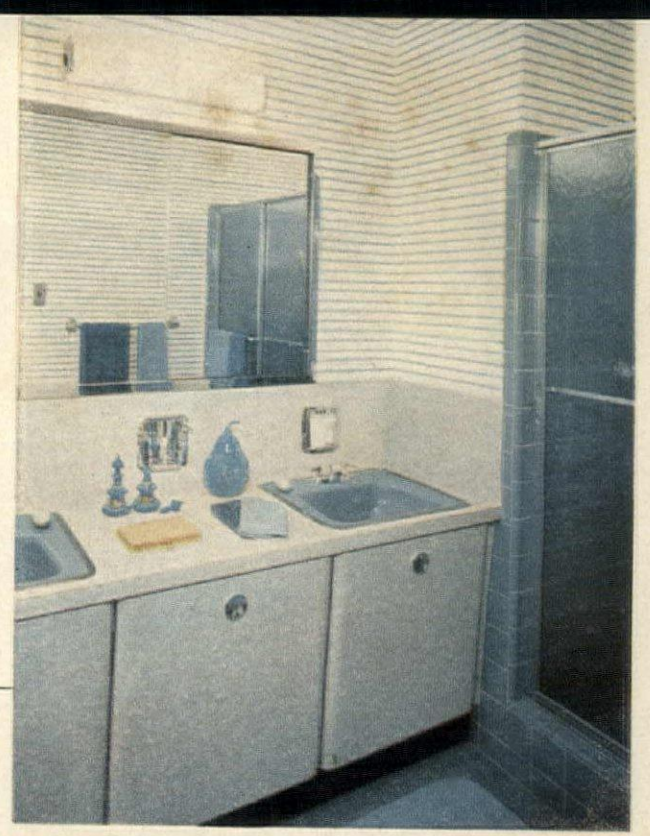
SUNDRENCHED ACCENTS IN THE BATH



PINK PLUS YELLOW IN THE BATH



RELATED BLUES IN THE BATH



Three new looks for bed and bath

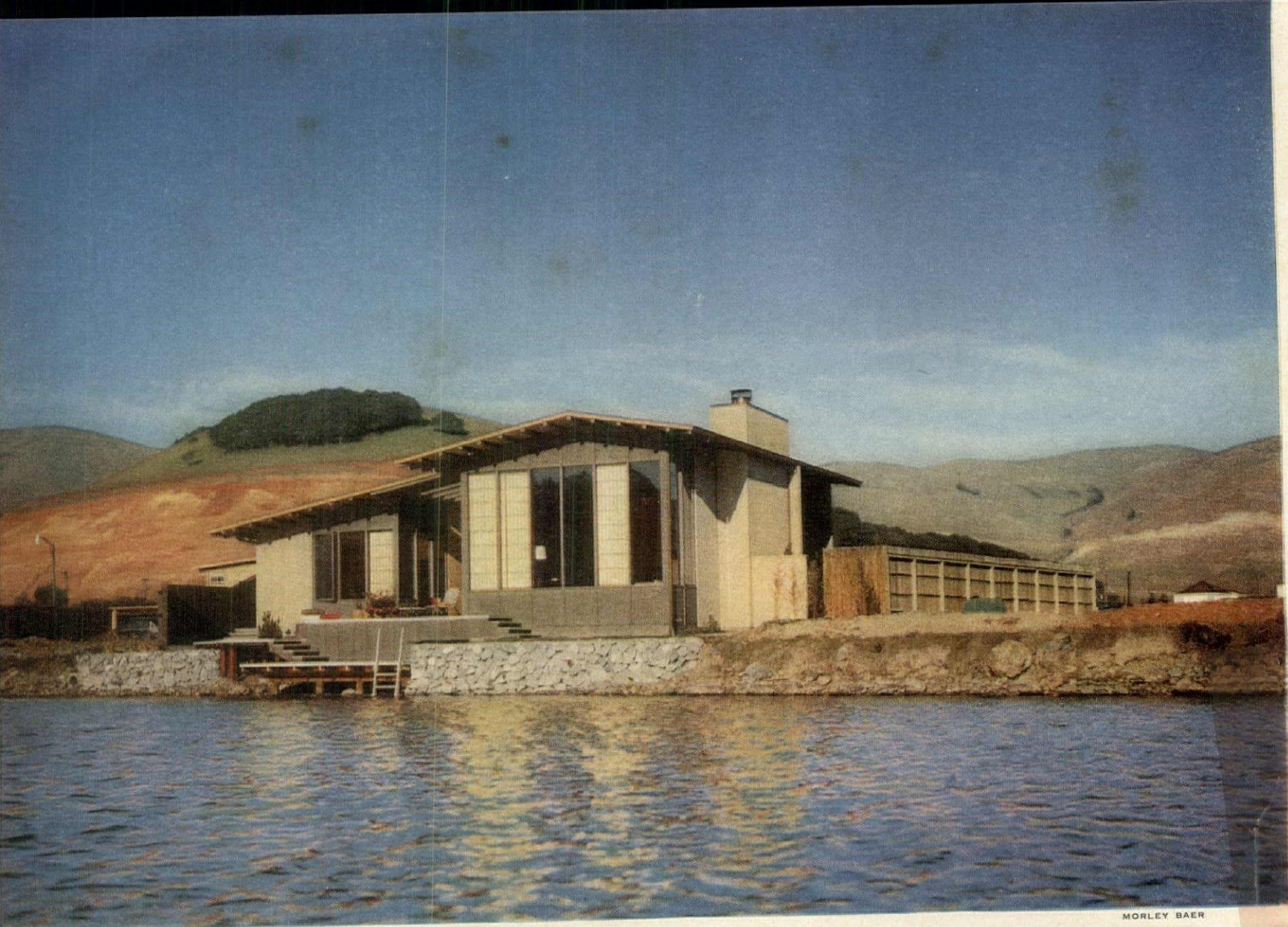


The brass look brings delicate glitter to your bath. You can change the tones of all the fixtures from aluminum to brass and add gold-finished accessories: jars, ash tray, even a scale. Or, keep the chromium fixtures and introduce a flash of gold in a different texture: towels, for example, in diagonal stripes or solid colors with metallic-woven borders. If you are redecorating a bathroom, there are metallic-printed wallpapers in slim harlequin designs or fleur de lis motifs with bath rug to match in a larger scale. With painted walls you can use a copper-toned curtain and waste basket or a metallic woven blind. Beds made up in Saffron blankets will glow to match.

The sun-drenched look brings a new group of colors to bed and bath. These are the bright and coppery tones of sun and sun-ripened fruit (cantaloupes, lemons, apricots). Pair two for the best effect in bedroom or bath. They are striking against neutral backgrounds or black and white tiled baths. Designs such as the bold harlequin, multi-colored plaid, Spanish tile or oak leaf add interest to a bathroom that is completely tiled. If the tile stops half way up the wall, you can paint or paper the upper half to match a brick red towel, an apricot shower curtain, or champagne bath rug with sunburst motif.



The flower look brings a breath of spring to a feminine bath or bedroom. For the bathroom there are towels printed in meadow blossoms and carnations. If you already have flowered paper or curtains, use flowered accessories instead: decorative brush holder, cologne bottle or bowknot towel bars. In the bedroom you can now have a motif of flowers (or flower colors) from the mattress up. Complete wardrobes for the bed come in widely scattered daisy prints in Blue Mist, tiny all-over designs of Citron rosebuds, and in petal colors from Carnation ticking to Clover Pink or Hyacinth blankets.



MORLEY BAER



Best Building Ideas of Our Time

The three houses you are about to see qualify as unique. One-of-a-kind in character and spirit, they are of frankly advanced design. They embody the architectural thinking that will influence house planning in 1956 and later years, and they offer us some of the best building ideas of our time. The first house shows the wisdom and happy results of planning house and site as a single entity. The indoors borrows space outdoors, and the outdoors opens up the whole interior. The house walls are not physical limits and the lot lines are not visual limits for this house. The result is an expansive way of living on a relatively inexpensive scale. The second house illustrates the maturing of the contemporary style. It has the flat roofs and enormous glass areas which are so often frowned upon as stark and monotonous. Yet it is neither cold nor barren; it is a house of great warmth and imaginative design as you may see on pages 70-75. It is modern; yet it shows the significance of Oriental traditions. The third house, on pages 76-78, presents a new building method which is simplicity in itself and permits almost unlimited freedom in the planning of interior space. As a result this house may also be opened up to light, air, and view. All three houses are, we stress, houses that forecast the future. What can such houses offer you in planning a new but perhaps more modest house? A great deal. In them you may find ideas, large or small, to inspire, to shape, to direct your thinking for your new home, which can be as individual and distinguished in its way as these three.

1. MERGING HOUSE AND SITE

This small house near San Francisco seems twice its 1,550 foot size to its owners, Mr. and Mrs. James Byrne, because house and site were planned together. Two decks and a garden terrace add 1,100 feet of outdoor living space to the five indoor rooms. Every room opens directly outdoors and window walls vastly extend the confines of the rooms. The deck at the water's edge, overlooking Belvedere Lagoon, serves as an extension of living room, dining room and master bedroom. It is open for sunbathing, enjoying the breeze and the bay view. The other deck is a shaded spot out of the wind and overlooking the small, sheltered garden. It also enlarges the rooms. Although its location endows the lot with wide horizons of water and mountains, the lot itself is only 73' x 102' with every inch of it planned for best possible use.

Opposite

Top

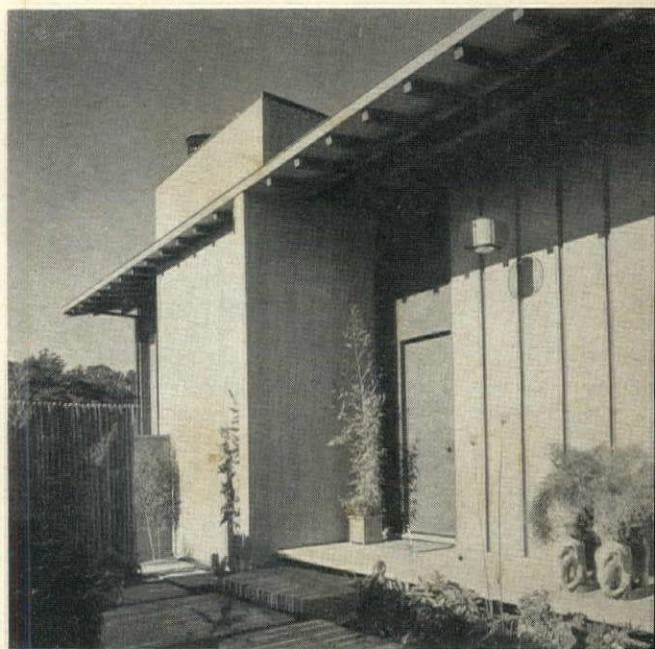
Rear of house looks out over Lagoon from living room, deck, master bedroom. Note Oriental influence in wood walls, low pitched roof.

Bottom, left

Living room seems twice its size because shoji screens push back and add outdoor deck to it visually and physically. View is of Mt. Tamelpais.

Bottom, right

Lagoon deck is key to merging indoors and outdoors. Roof rafters extend over part of it; rooms join it; steps lead from it to dock and water.



Entrance is at side of the house. Grayed red-wood walls frame it; garden path leads to it.

Outdoor areas double living space



Dining area opens wide to front deck at one end of house, to lagoon deck at other. It brings light and air through the house.

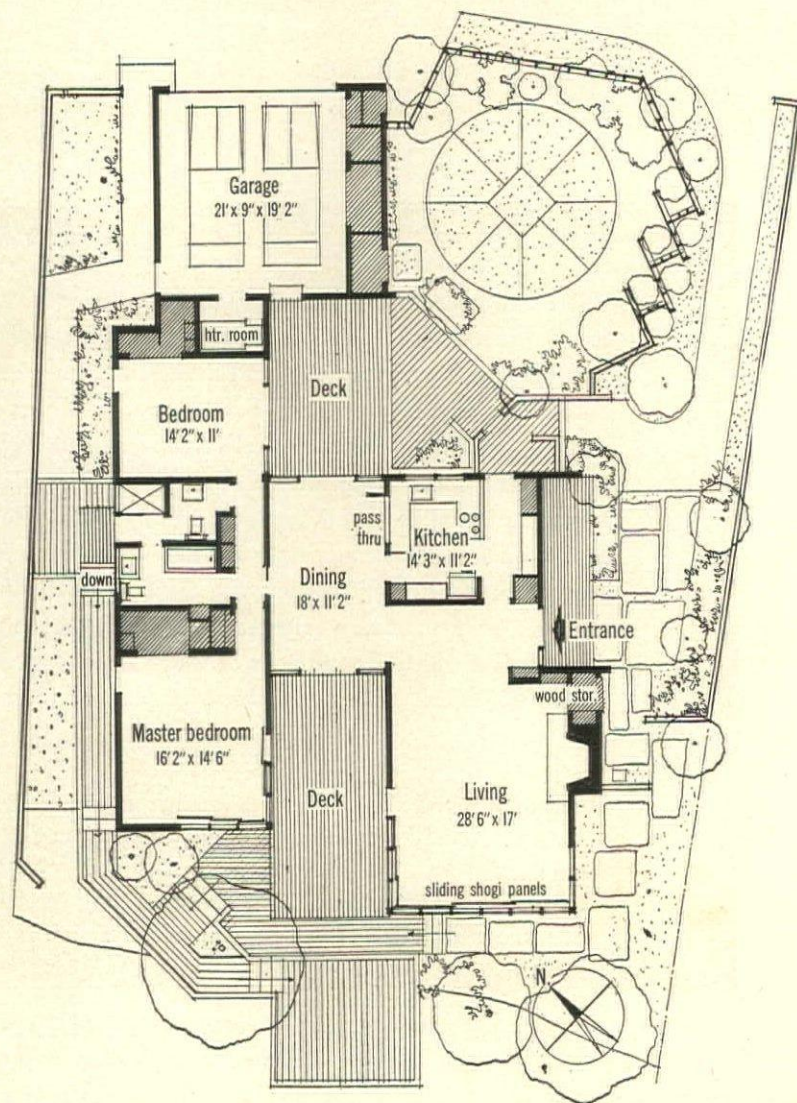


Kitchen is just a few steps from front and rear decks as well as dining room. Pass-through is also snack bar.



Opposite end of dining area shows lagoon deck beyond. Living room to right, bedrooms to left.

*Architect: Worley K. Wong and John Carden Campbell
Owners: Mr. and Mrs. James Byrne
Location: Belvedere, California
Landscape Architect: Thomas Church*





Overlooking the water the living room has ceiling-high windows for full view outdoors and greatest illusion of space indoors. To subdue glare from sun and water in the late afternoon, teak frame shojis (made of plasticized beige pulp paper) slide across the glass. They can be arranged in many ways to let in light and air but keep out sun.



Living room walls and floors are Siamese teak planks; mantel and hearth are black marble; ceiling is painted peacock blue. Antique furniture from China and Japan blends well with the room's modern pieces.

BUILDING IDEAS

- Three outdoor areas expand the five rooms of the house.
- Good site planning makes fine use of 73' x 102' lot.
- Natural wood walls inside and outside house reduce maintenance.
- Sun control screens temper sun glare and light on west exposure.
- Dining room opens at two ends, acts as breezeway for good ventilation.



2. THE MELLOWING OF MODERN

When Mrs. Jackson Burke decided to build a house, she wrote her architect a letter expressing in general terms her conception of what a house should be. She was emphatic in her preference for contemporary design. "I choose to live in a modern house," she wrote, "because I want to live in the present. I want to take advantage of new techniques and ways through which one can express beauty and attain comfort." But she had qualifications. Her house, said Mrs. Burke, must not possess "an impersonal, anti-septic, institutional quality." The result of Mrs. Burke's views and her architect's interpretation is the house shown here. Built on Center Island overlooking New York's Long Island Sound, it embodies both the beauty and the comfort its owner sought. It is large, open and spacious, three stories high at the back, with a guest wing which is almost a separate unit. In the house, privacy may be easily found. The living room, for instance, is two stories high, with a wall of glass panels on one side and a great upper window on the other. But at one end of the room is a fireplace cove which provides a snug contrast to the openness. Although the house was designed to accommodate a busy social life, it also includes an "escape" area—the master bedroom-sitting room suite, which is the only living space on the third floor. Two large sun decks and promenade decks running around most of the main floor offer many beautiful vistas.



Plastic bubble over dining table brings in sunlight, starlight and sky dome view of trees.



Dining room window walls open to decks.

KERTESZ

6 outdoor living areas give the house variety

The Burke house has decks, gardens and terraces on three sides. They add interest and variety to the interior. As the owners say, "Guests feel the house is full of surprises. They can never predict just what will be around the corner." This change in the treatment of space as you move from one area to another is the hallmark of an interesting house. In the two-story living room the rear glass wall allows a sweeping view of Long Island Sound. The windows slide open to a deck which extends around three sides of the house. In contrast, the bedroom wing overlooks a small, informal garden, which has a brook running through it under weeping birch trees. The dining room opens two ways—to the lily pond in the entrance court at the front and to a view of beach and Sound. The two-room suite on the upper floor, which the owners reserve to themselves, has its own private deck, perched like the bridge of a ship overlooking the water. The side terrace, on the facing page, is a favorite place to survey the gardens. And the sixth area, often used by beach bathers, opens off the family room which is beneath the living room. Note spiral stair to deck.

BUILDING IDEAS

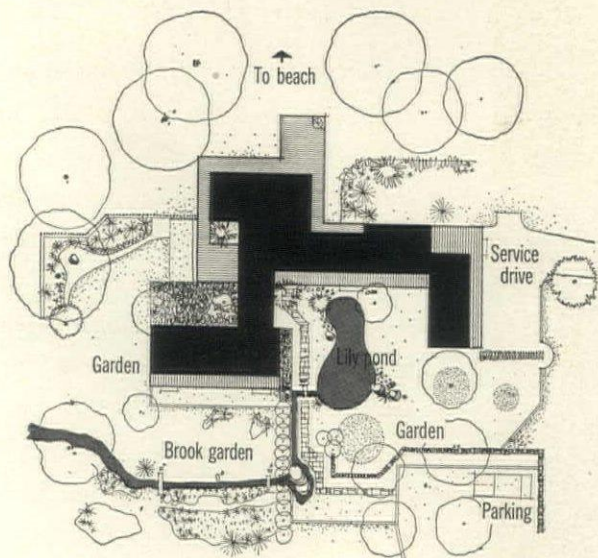
- *Variety of materials, wood siding, stone and painted brick, suits the setting.*
- *Design of house and design of landscaping are completely integrated.*
- *House is versatile and varied; it spreads in three directions, rises to three floor levels and provides six outdoor areas in which to entertain or just relax.*
- *Complete privacy is possible for the owners and their guests.*

Three levels overlook the Sound. Each has its own outdoor deck or terrace looking down or leading down to the beach.



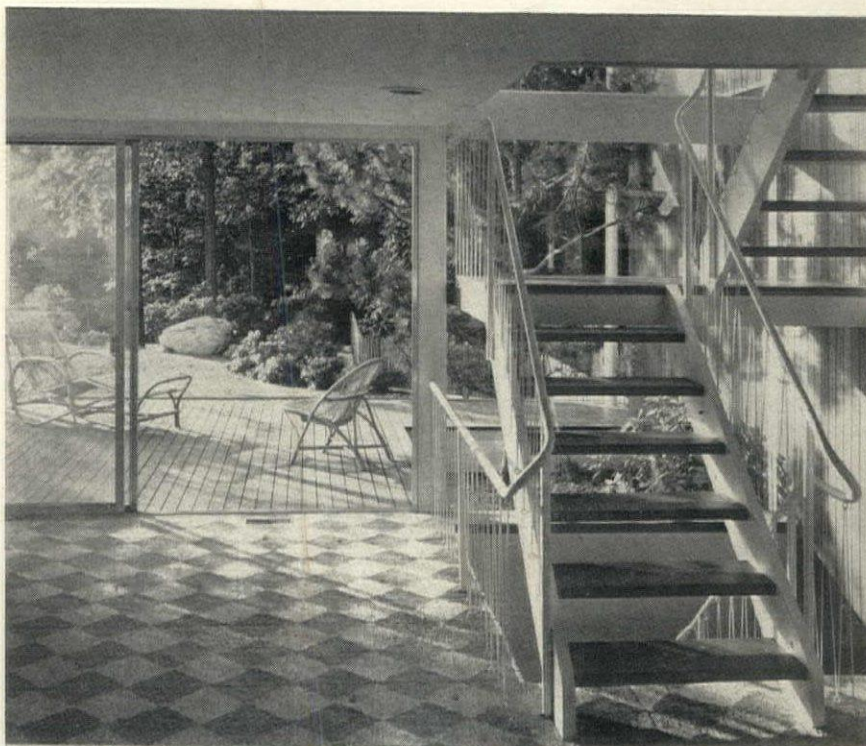
KERTESZ

Side terrace overlooks gardens, is right size for quiet chat and relaxation.



Landscape plan shows lily pond in front courtyard, brook garden in front of bedroom wing, outdoor living areas surrounding the house. They complement the rooms of the house and were planned as an integral part of the home's living space.

HOUSE & GARDEN, FEBRUARY, 1956



Stair hall has sliding glass windows opening to terrace shown at top of page.



HOUSE NO. 2 *continued*

Open planning need not mean a house without privacy

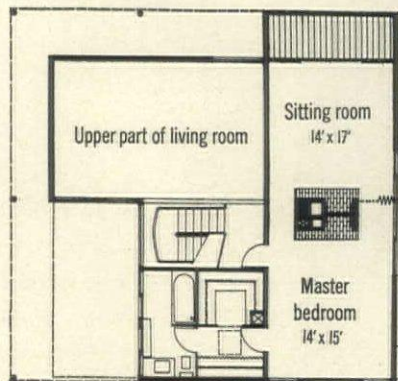
Living room occupies separate area in house, and most of it is two stories high. At this end it is an expansive room with windows on three sides and a pleasant grouping of comfortably oversize furniture. The music wall at the far end of the room houses TV, radio and record player and has storage space. The deck outside the sliding glass window wall extends the room in size and adds view of Sound.

Fireplace end of living room sets a different mood. It is one story high, enclosed on three sides by solid walls. A place for cocktails or conversation, it gives the owners a change of scene, a contrast to the views through window walls. Alcove sofa is bright orange Siamese silk against brick walls painted black. Long sofa is gray Siamese silk; silk pillows are blue, yellow, orange. Wood walls are mahogany.

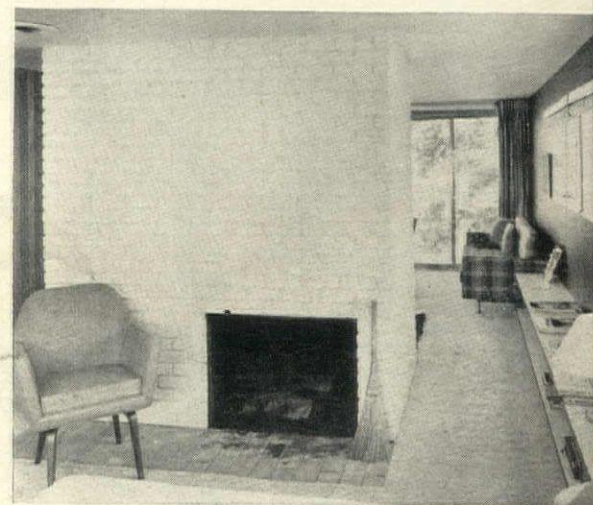
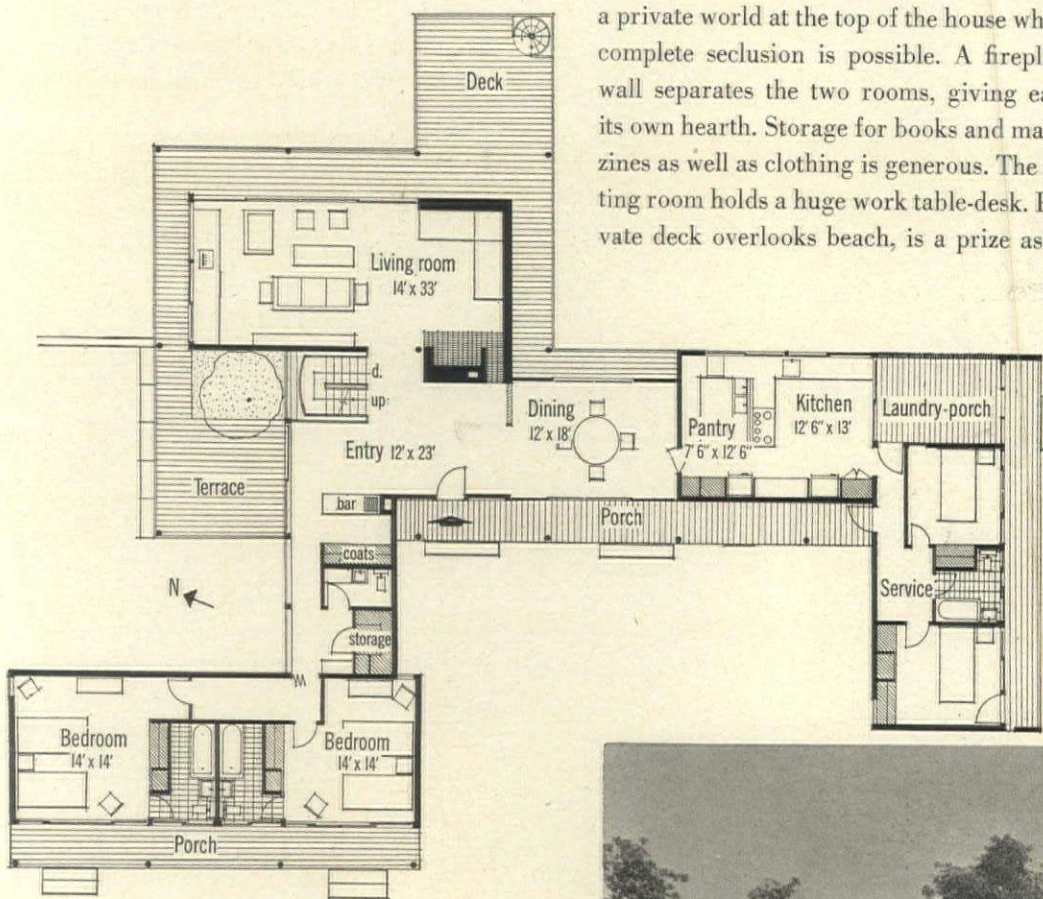
KERTESZ



Owners: Mr. and Mrs. Jackson Burke
 Architects: The Architects Collaborative—
 Benjamin Thompson in charge of design
 including interiors and landscaping.
 Decoration: Design Research

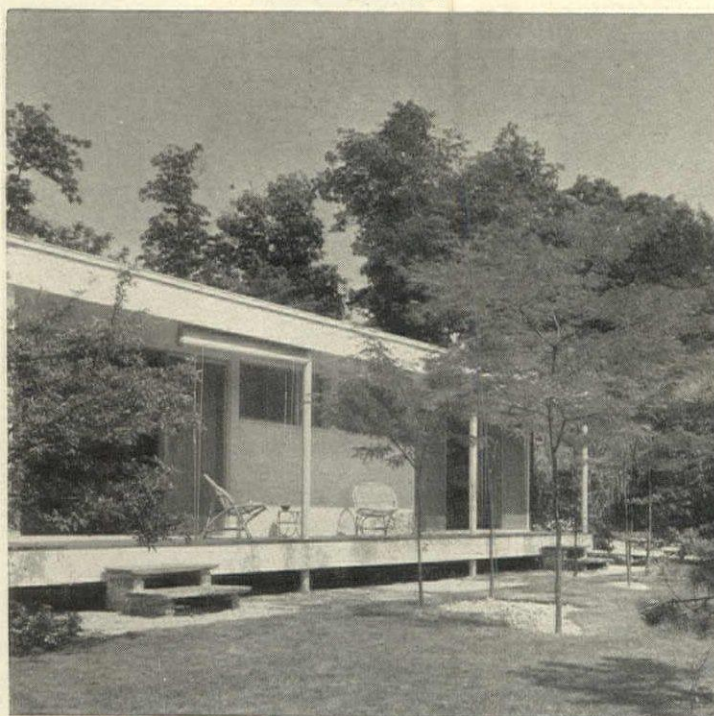


Owners' suite, on second floor, has bedroom, outside deck, sitting room and dressing room-bath as shown in plan (left). It is a private world at the top of the house where complete seclusion is possible. A fireplace wall separates the two rooms, giving each its own hearth. Storage for books and magazines as well as clothing is generous. The sitting room holds a huge work table-desk. Private deck overlooks beach, is a prize asset.



The first floor, spread out in three general areas for living, sleeping, service, is almost surrounded by decks and terraces. As the owners say, "It's a marvellous house for entertaining. You can open the sliding glass doors on almost every side of the house and people can come and go as they wish." Each zone of the house closes easily for privacy.

Bedroom wing is like a private guest house. Its diminutive design contrasts with the big scale of the rest of the house. Inside, as shown in plan above, are two bedrooms and two baths. As in a Japanese house, the doors (glass in this case) slide open to a long, shallow porch. A landscaped brook flows in front of the entire wing.





Pillar-and-slab construction (see front of house) permits unlimited use of glass walls and unobstructed living space. This house was built on two levels so that a full view of Biscayne Bay (at the back of house) might be had from all rooms. Wooden louvers are set in the glass walls for privacy and ventilation; louvers around the roof, railings along the second floor balcony act as sun visors to reduce glare from the sky and heat from the sun.

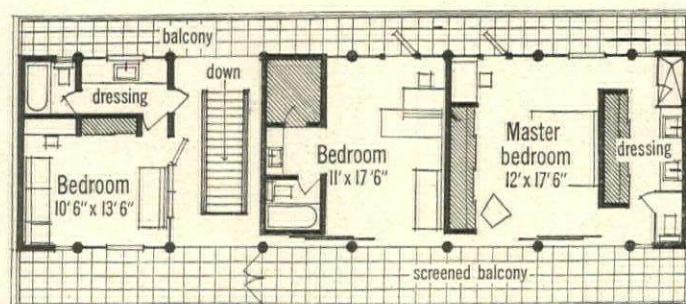
3.

THE USE OF NEW BUILDING METHODS

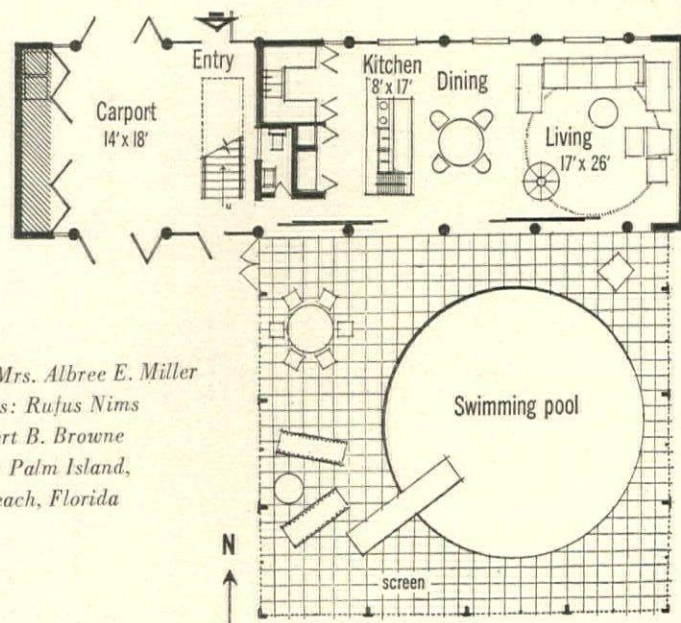
Miami motorists passing the Albrete E. Miller home on Palm Island almost invariably slow down for a second, searching look. A good many even make their way to the house and request a tour of inspection or an explanation. The explanation is simple.

The Miller house, 2,460 sq. ft. in size, is essentially two layers of open living space suspended between concrete floors and roof. Supporting the second floor and roof are fourteen poured concrete columns arranged in two rows of seven each. Although this building method has been used for many years in industrial construction, its application in home design is rare. The advantages, however, are impressive. Because no supporting walls are needed, the architect may open up outside walls as he chooses, may place indoor partitions wherever he wishes, or he may leave them out altogether.

On the second floor of the Miller house partitions separate three bedroom-bath areas. But on the main floor only a single partition stands, separating living room and kitchen from the carport. Aside from the construction method itself, the most remarkable feature of the house is its cooking center. An integral part of the living room, it is an elaborate steel cooking island. A restaurant executive and amateur chef, Mr. Miller designed the island so that he could prepare meals without leaving his guests. For pictures and details of cooking island, please turn page.



Second floor plan shows son's apartment and owners' suite.

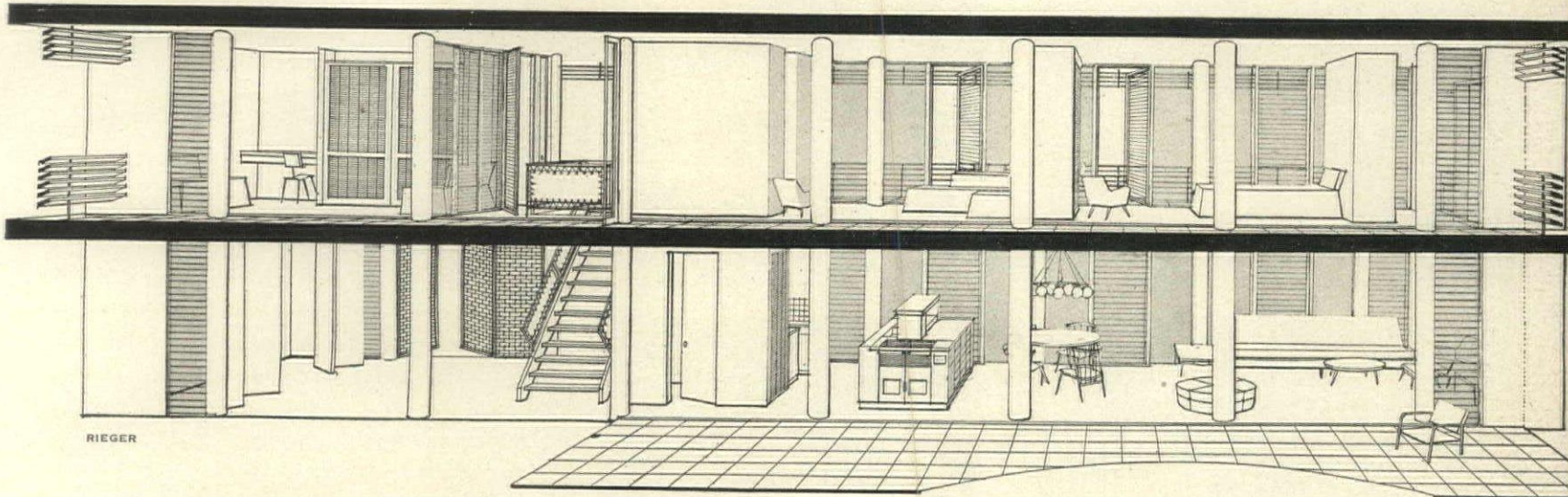


Owners:
Mr. and Mrs. Albrete E. Miller
Architects: Rufus Nims
and Robert B. Browne
Location: Palm Island,
Miami Beach, Florida

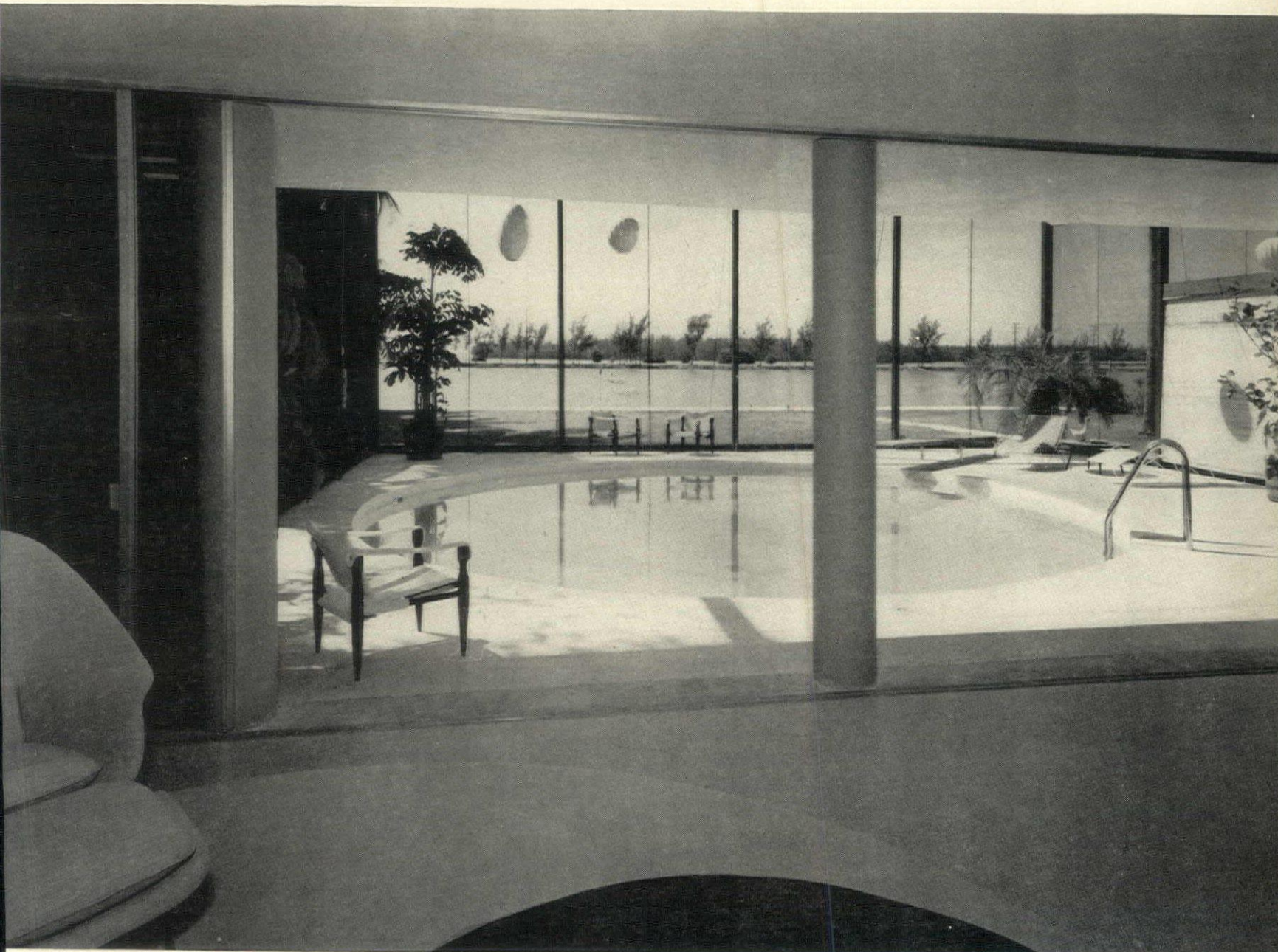
Living room and swimming pool area, shown in plan, create an integrated space to live and entertain in.

BUILDING IDEAS

- With floor and roof supported by concrete pillars, entire walls may be opened up for view and ventilation. Inside partitions can be placed anywhere.
- Good design combines living-dining room and kitchen in one attractive area for easy entertaining, easy upkeep.



Cutaway drawing shows how 14 pillars and 2 slabs permit complete freedom for planning interior space.

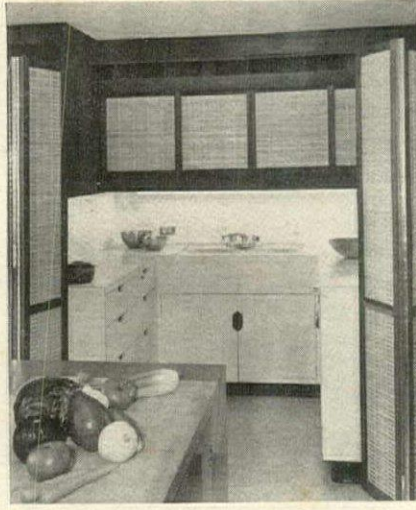


RUDI RADA

Swimming pool on Bay side is separated from the house only by a sliding glass wall. A transparent plastic screening, two stories high, bars insects completely and surrounds pool.



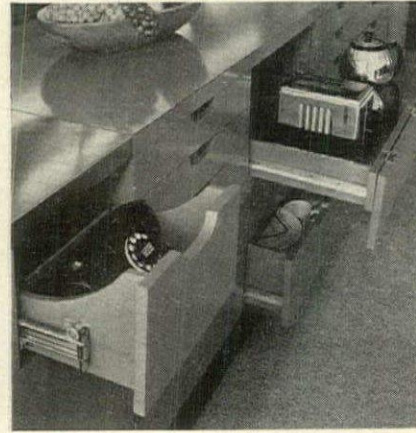
Food storage, refrigeration units are built into back of cooking island.



Folding woven wood doors close off sink and cabinets in cleanup area.



Barbecue grill, at end of island, is stainless steel. Note stove in wall.



Drawers at front of island hold telephone, toaster, coffeemaker, linens.

Opposite

One handsome area for cooking, entertaining

Top

A custom-built cooking island stands at one end of living-dining room. The owner planned the details of the island and the cleanup area (where food is stored and dishes washed behind concealing doors). "I used lessons I learned from time and motion studies to save work," he says. "You don't have to move a step to talk to anyone and everything is at hand."

Bottom left

Detachable hood is hung over grill before broiling steaks. It fastens to stainless steel vent above cooking island which expels smoke and odors from both the grill and countertop burners through floor duct.

Bottom right

Built-in stove unit supplements the charcoal grill in food preparation. In the foreground is a part of the chopping block. The entire unit is planned for serving either a swimming party lunch or elaborate dinner.

How to plan your own kitchen

Here and on the next 12 pages are kitchens whose keynote is individuality

Today freedom and flexibility have replaced fad and formula in kitchen planning. You can have a floor plan to suit any space, living pattern or cooking idiosyncrasy. You have complete freedom of choice in equipment, colors and materials. Yet this freedom poses a responsibility. In order to have the kitchen that reflects your personal taste in color, cooking and living, you should decide what you want of your kitchen and know how to get it. In order to give you practical planning pointers, H&G consulted the experts who designed the kitchens shown on the following pages. The three factors you should take into account first are the space you have, the way you live and the amount of money you want to spend. Draw up a floor plan of your

kitchen, including all doors, windows, closets, utility connections and wall breaks and make several sketches of different locations of equipment. Include any special features you want such as a planning desk or dining space. Whether you want a U-shaped, L-shaped, peninsula or island arrangement, keep a work-triangle relation of refrigerator, sink and range. Take into consideration the fact that you use the refrigerator five times as often as any other piece of equipment and that the family will need access to it while you are working. Look your plans over for several days and pick the one that is most workable and attractive to you. Now is the time to make elevations and estimate cost (you will *(Continued on page 131)*)



RUDI RADA

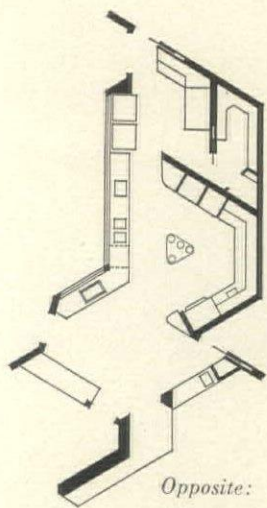




If you want

A SELF-SUFFICIENT KITCHEN

Ever since the days of the root cellar and the ice house, adequate and convenient storage has been a problem for families living in the country. When marketing is done in bulk and infrequently, the kitchen must be a domestic supermarket capable of storing anything from a quarter of beef to a case of wine. The self-sufficient kitchen shown here was designed for a family with young children who live on a ranch in a California farming area. Ceilings up to 14 feet in height allow plenty of wall storage space (seldom-used items are stored at the higher levels), and a flexible floor plan provides the connected yet independent work areas needed for large-scale preparation, cooking, and freezing of food. A sweep of windows (overlooking the terrace where the children play), a lofty roof and a cool, fresh color scheme give this efficient kitchen an open-air feeling of freedom.



Kitchen floor plan was designed to supply maximum storage and work space

Opposite:

Kitchen has connected areas for laundry, bulk storage, cooking and eating. Washer-dryer is beyond sink area. Large freezer, broom closet and case-goods storage are in a walk-in closet behind wall ovens. Pans are kept in two-way cabinets between ovens and sink. The breakfast corner in foreground has a grill built into the countertop. Sliding glass panels beneath hanging china cabinet permit serving to terrace.

Breakfast corner, top right, extends the kitchen counter space and links it to the living and dining rooms. The tiled counter zigzags around the wall, ends beneath two-way storage cabinets and pass-through which serve the dining room. Living room and breakfast corner share a two-way fireplace, pass-through bar and sink. Wood, glasses and liquor are stored by the bar.

Cooking center (bottom right) is arranged in a wide bay with a triangular island to keep it free from busy traffic. Sink with disposal is next to refrigerator. Counter has a big built-in chopping block.

Owners: Mr. and Mrs. Kenneth Frick, Arvin, California. Architect: Whitney Biggar



If you want
*A KITCHEN THAT
HAS EVERYTHING*

The proof of a good kitchen is in its performance, its ability to fulfill your living and entertaining requirements. The kitchen on these pages was planned for the David Selznicks (she is actress Jennifer Jones) who have three active children, a household staff and entertain frequently. They needed a more than average amount of cooking equipment, refrigeration and storage space and a kitchen where many activities could go on at once, easily. Main work centers are set apart from each other. Ovens, burners and barbecue are concentrated in one center. Another area has sitdown sink and a baking counter with dry storage. Vegetable bins and refrigerator are opposite. The pantry has tray and bottle storage and a wall refrigerator; drinks and snacks can be fixed without going into the kitchen.



Four work centers allow several jobs at once

Cooking center is shaped to give maximum working space and elbow room with burners grouped in twos, wedges of countertop between. Stainless steel behind cooking surface is quilted for added strength. Striking pattern of floor is made by combining four 9" black vinyl tiles in an 18" block and outlining them with a 1" white strip. Ceiling is acoustical tile.



Wall refrigerator-freezer in pantry area supplements full-size refrigerator near cooking and clean-up centers. Tray storage is below countertop; individual place settings for trays are stored on sliding shelves so breakfasts, snacks, can be quickly arranged. Cabinets are white-painted pine with barber-scissor pulls in dull black iron; walls are of bleached mahogany rubbed with white for a soft finish.

FISH

Owners: Mr. and Mrs. David Selznick, Beverly Hills, California. Designer: Jeanette Coppes



Electric wall ovens, rotisserie-barbecue and top gas burners provide for every kind of cooking in one compact area. Metal hood with strong fans draws away smoke.



Vegetable storage cabinet has chopping block top. Narrow sliding shelves built in at the sides of the vegetable bins make good use of otherwise wasted space.



Built-in cabinet in kitchen dining area has deep drawers which store quantities of linens, silver. Lower doors fold back like shutters, use minimum of space when open.



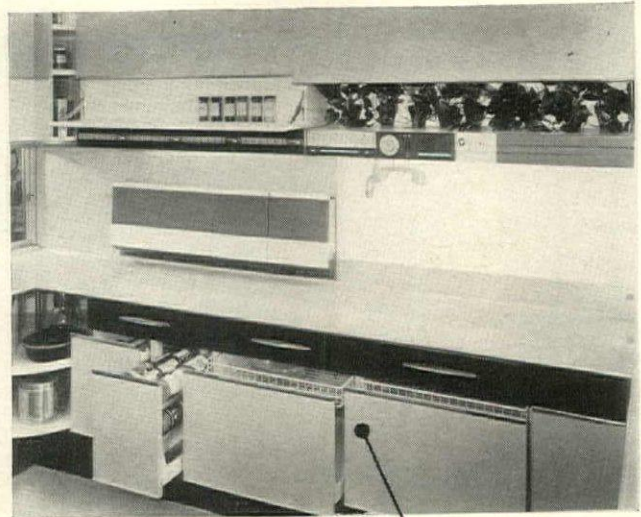
Wall refrigerator with 10½ cubic foot capacity has a small freezer storage section, door dairy storage. Pull-out freezer drawer below has a 6 cubic foot capacity.



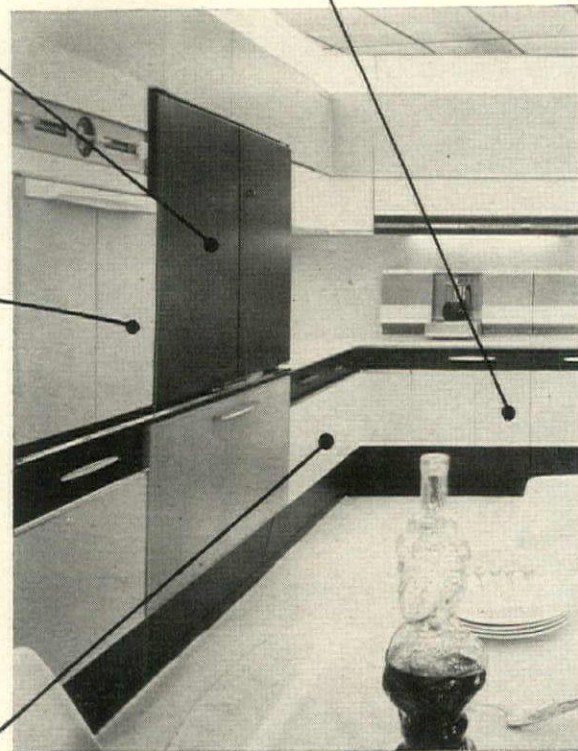
Wall oven with French doors is easy to clean. Built-in filter disperses smoke. Oven shelf moves out when doors are opened. Drawer and shelved cabinet hold baking pans.



Pot and pan storage is in compartmented base drawer. Built-in bins hold flour, sugar. Drop-down surface cooking units have eye-level controls out of children's reach.

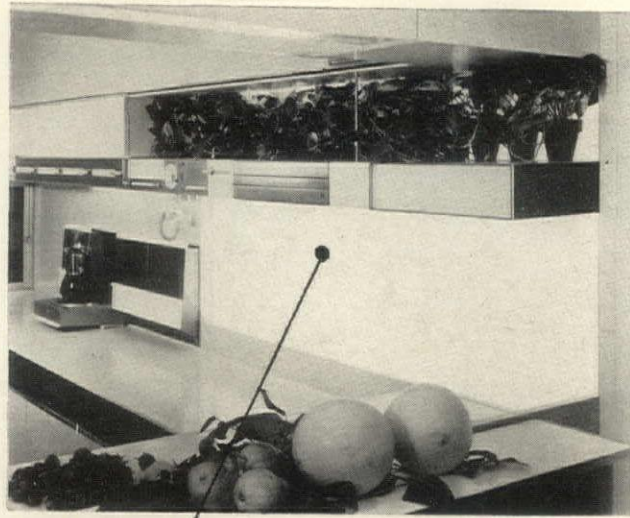


Base cabinets under preparation and cooking counter are specially designed to store cans, bulky utensils. Spice shelf over cooking unit controls has drop door.

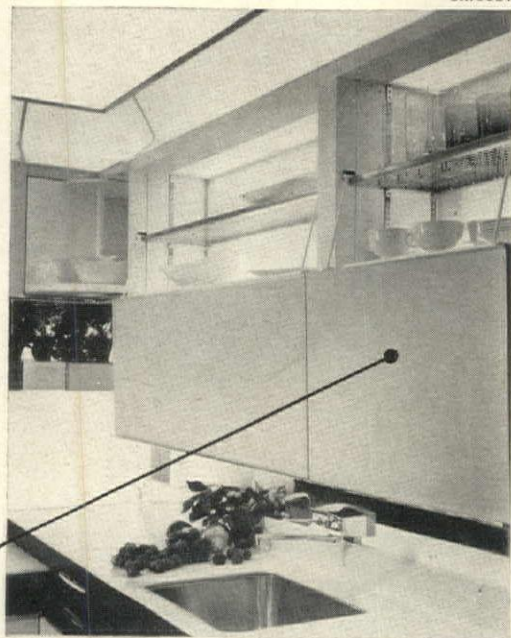


If you want *THE NEWEST*

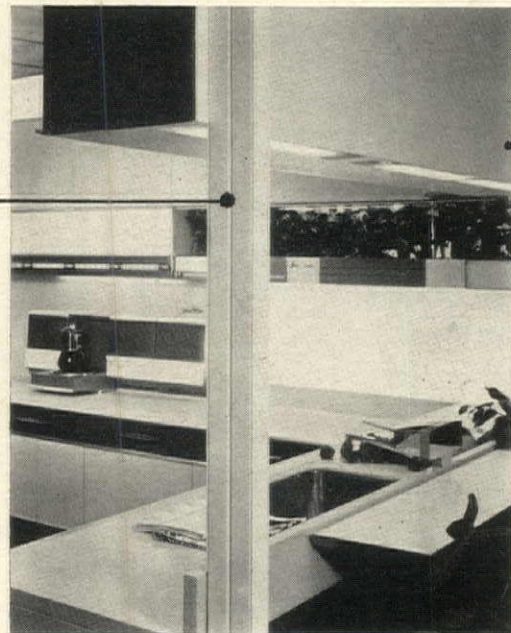
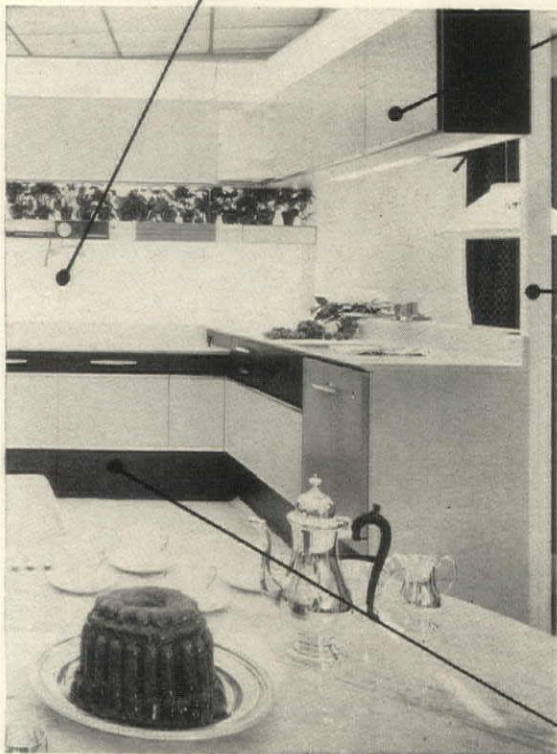
At last you can plan a kitchen for your home in any arrangement to suit your space, needs and budget. Frigidaire will introduce this year a kitchen package deal consisting of every type of kitchen unit integrated in color, size and style. Expensive installations, such as lighting, plumbing, wiring and ventilation, are built in, a money-saving point when you are remodeling an old kitchen. Standard kitchen units (oven, refrigerator, cooking units, sink with disposal, cabinets) are designed in multiples of feet (the oven is two feet, refrigerator, four feet); fitting them to your wall and floor



Kitchen headquarters panel at eye-level has radio, intercom, hands-free telephone, recipe file and magnetic recipe card holder, vanity with cosmetic space and mirror.



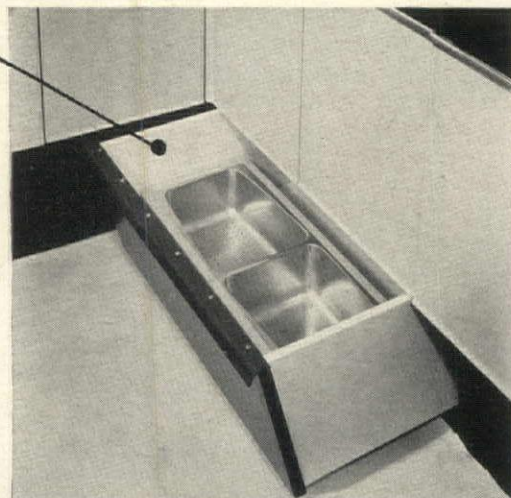
Drop doors on cabinets eliminate bumps from awkward projecting corners. Interior is illuminated by soffit light filtered through translucent panel. Shelves are adjustable.



Steel struts inserted in slots of a master rail bolted to kitchen floor act as free-standing walls to which units are attached, giving complete flexibility of floor plan.

THING IN KITCHENS

space is a matter of simple arithmetic. The units are hung on a framework of steel struts which can be set against kitchen walls or erected in any part of the room for a cooking island or peninsula divider. No unit is attached to the wall itself; you can switch equipment at any time. Shadow-free lighting is built into soffits above top cabinets; strip lights are set over work surfaces. The counters have two heights, 36" for normal working, 32" for beating and mixing to prevent arm fatigue. They are topped with a new heat-resistant plastic, can be used for chopping. *For illustrated booklet write to H&G Reader Service.*



Floor level drawers below base cabinets are 12" deep, use otherwise wasted space for bulk storage, vegetables. Drawers slide smoothly. Front panel is scuff-resistant.

If you want *A KITCHEN FOR A LARGE FAMILY*

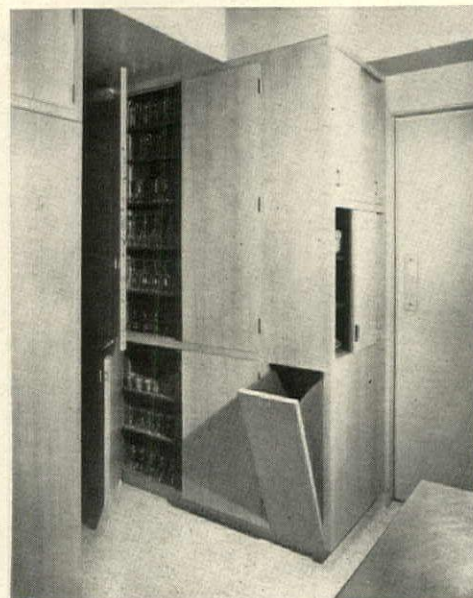
A large family poses a special problem in kitchen designing. Storage should be plentiful and well planned. The cooking center must be out of the way of family traffic. Dining space is essential. In this kitchen designed for a family of seven (the children range in age from five to fifteen), a center island divides the kitchen into two main areas. One area is for cooking, preparation and clean-up, the other for storage of dishes, glass, linens, appliances. Canned goods and vegetables, bought by the case and crate, are kept in walk-in closets near the laundry area and service entrance. The color scheme of Flame countertops, yellow walls and natural ash cabinets was designed to blend the separate work and storage areas together visually.



Silver serving pieces needed for big parties are stored in compartmented cabinet between doors to breakfast and dining rooms. Linens are in drawers at right.



Hospitality corner in storage area is a kitchen within a kitchen. Two burners and sink are handy for snacks, party preparations. Shallow cabinet stores china, glass.



Built-in cabinets by door to dining room store large quantities of china and crystal. Pull-out hamper holds used table linens until they are removed for laundering.

Kitchen designed by Peggy Galloway

A self-contained work center saves steps in a big kitchen

Sink and storage area is compactly arranged. A double-door refrigerator and freezer are at the right of the countertop, a dishwasher is built into the base cabinets. Deep corner shelves store electrical appliances at point of use. A high bank of cabinets was extended across the window to give ample storage for dry and bottled foods used in cooking. Doors of cabinets above counter slide up and in, do not block ready access to the other storage shelves.





SHULMAN

Center cooking island opposite sink area has twin wall ovens, appliance outlets, surface burners spaced far apart to accommodate four big saucepans at once. Pans are stored above and below the cooking units. Cabinet built around hood is an effective storage idea. Pull-out chopping block doubles for meat carving. Dining area and barbecue oven are at right of cooking center. An acoustical ceiling assures blessed freedom from clatter.

If you want

A COUNTRY-STYLE KITCHEN

Deep rooted in the American heritage is a romantic picture of the country kitchen as a symbol of warmth and family solidity, filled with good things of nature's providing. The two kitchens shown here, though completely different, are examples of real country kitchens of today. One is in a ranch-style home in Michigan; the other is in a remodeled house (originally a miller's home) set in the Pennsylvania Dutch landscape. In the modern house the kitchen color scheme was borrowed from nature; a window wall lets in a view of woods and stream. Its materials are simple and warm-toned: brick, fieldstone, birchwood, cork and copper.

The pine-paneled traditional Pennsylvania Dutch kitchen faithfully preserves the Early American look and retains the traditional closed-in atmosphere of security. Its stainless steel equipment (hard-wearing modern equivalent of the silver-toned pewter and zinc of old-time kitchens) blends with the background of pine cabinets. (A white enameled refrigerator is concealed behind a door.) It is a living kitchen whose hospitable air encourages guests to sit around the dining table or flagstone hearth while the hostess cooks dinner, and to linger after the meal is over.

A gourmet kitchen with a rustic air



A liking for informal entertaining and gourmet cooking influenced the planning of this modern kitchen. It has two wall ovens, a barbecue, a pastry counter with marble slab, a workmanlike cooking island and planned storage, including a floor-to-

ceiling wine closet. The materials and colors were chosen to create a restful, hospitable atmosphere. The room's work and dining areas face the view, so guests and hostess can enjoy the pleasures and the tranquillity of nature in the heart of the kitchen.

GRIGSBY

A kitchen true to its tradition

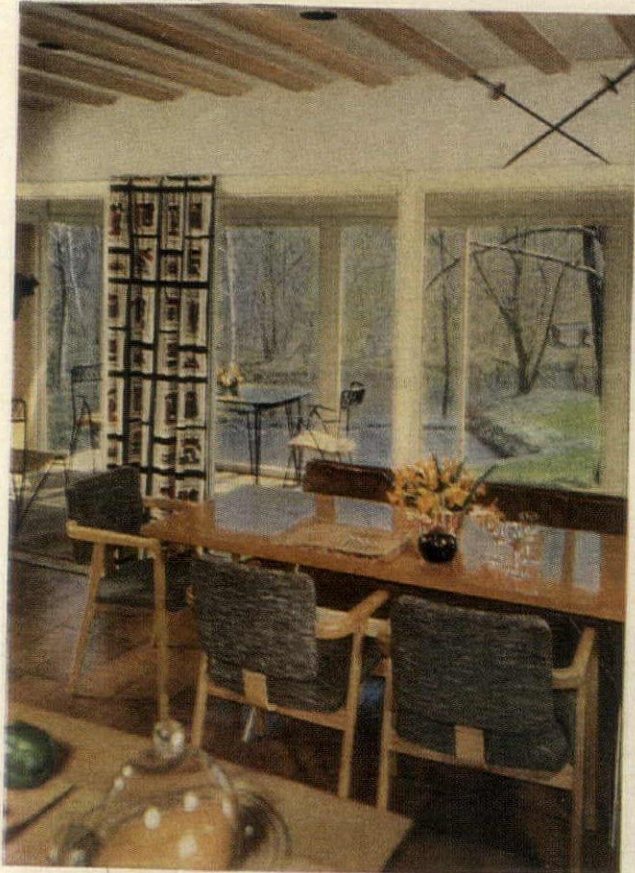


Traditional country kitchen proves that modern efficiency can be combined with yesterday's atmosphere. In the L-shaped work area, a stainless steel cooking top, sink and oven are built into pine cabinets (the under-the-counter oven is less noticeable). An antique seven-foot Dutch cupboard stores linens, silver and china. A metal hood and flagstone hearth were added to the fireplace. Furniture, accessories, rugs are traditional, chintz curtains suggest a documentary print.

Owners: Mr. and Mrs. Gordon Brown, Springtown, Bucks Co., Pennsylvania



NOWELL WARD ASSOC.



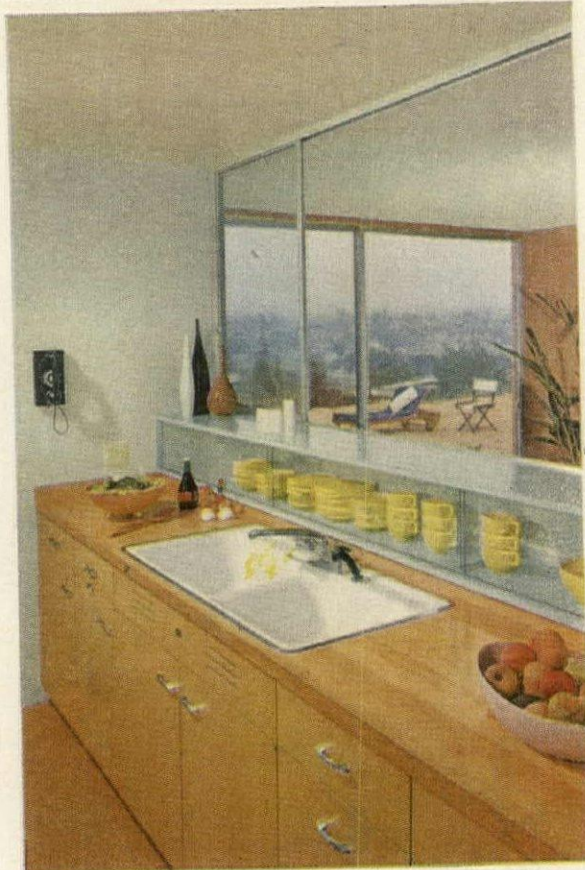
Modern country kitchen was designed to seem one with the view of trees and trout stream. High-key color scheme of blond wood and copper tones is accented by rich colors of Audubon series plates.

Owners: Mr. and Mrs. A. G. Curtis, Ada, Michigan





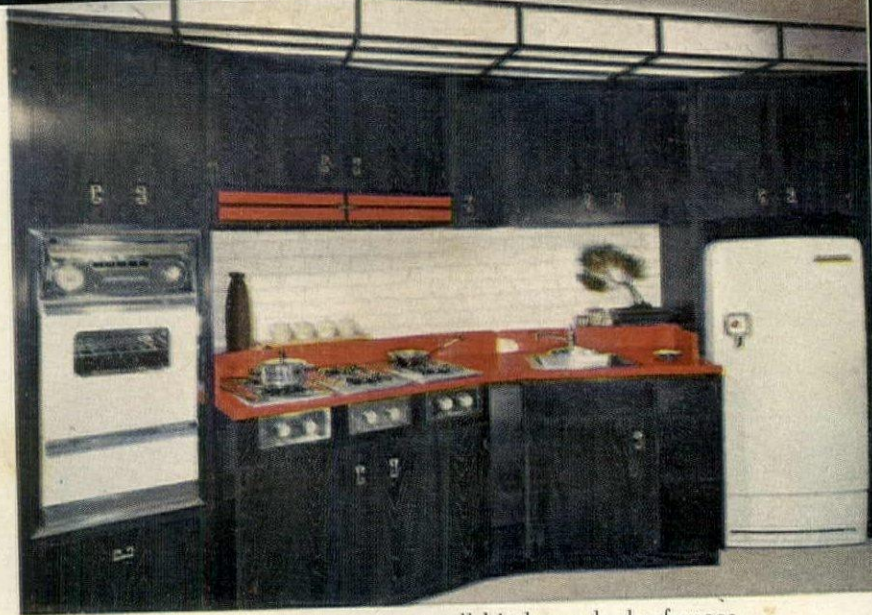
1. Outdoor colors make this kitchen as fresh and cool as a garden.



2. Wood tones, pale walls link kitchen to outdoors.



3. Vivid countertops, wood cabinets create a sunny atmosphere.



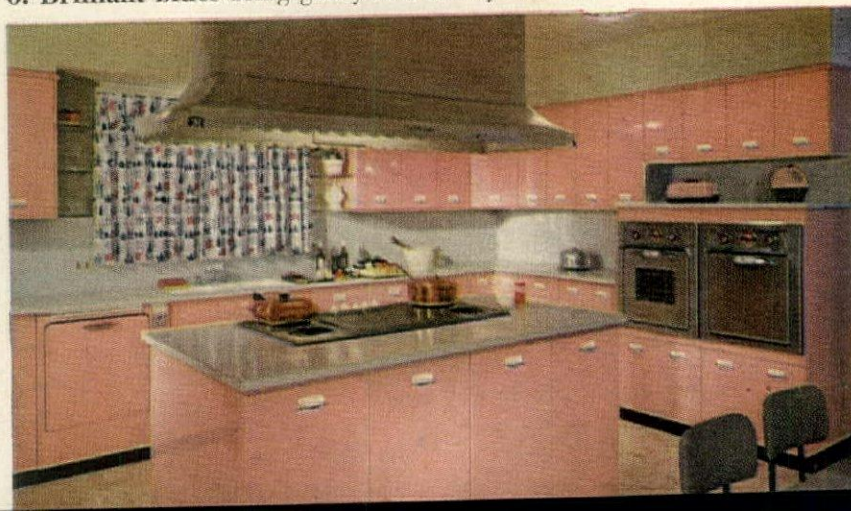
4. Crisp colors, shoji ceiling give small kitchen a look of space.



5. Pastel tones, wallpaper provide a pleasant setting for meals.



6. Brilliant blues bring gaiety to a family kitchen.

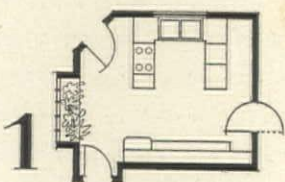


7. Pink cabinets, equipment add warmth to a workmanlike kitchen.

If you want

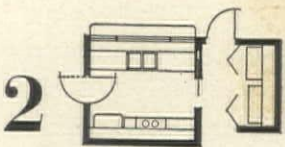
A KITCHEN FULL OF COLOR

*The kitchens on these pages
show how well chosen color schemes
can help to solve your problems*



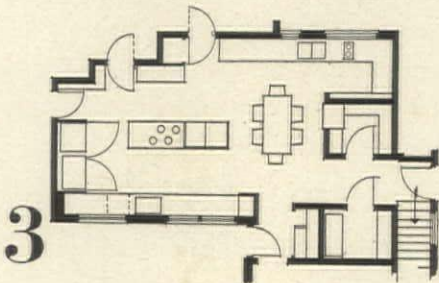
1 To give a sense of space to a compactly designed kitchen, the color scheme suggests a garden. The walls are Blueberry. Cabinets are Sky Blue with Sand countertops. Alternating stripes of Emerald Green and white vinyl tile make the floor area seem wider. Plants and butterfly-print curtains stress the garden theme. U-shaped cooking center makes efficient use of 12' x 15' floor space.

Designed by John Hannon Associates for the Union Gas Corporation



2 To link indoors and outdoors, this galley kitchen with pass-through window has a color scheme based on natural materials and tones. The floor is cork. The cabinets have natural birch doors and the sink countertops are maple. The cooking center, opposite the sink, has counters of stainless steel and Pastel Sky Blue Formica. Laundry and storage units are in the hallway to the right.

Designed by James Durden for Mr. Stuart Durkee, Pasadena, California.



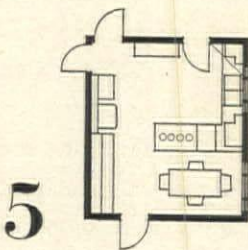
3 To integrate many work and storage areas, a harmonious background of Pastel Citron walls, natural wood cabinets and Flame countertops was chosen for this large kitchen. The cabinets have clear plastic handles to keep the wall surface visually smooth. Bamboo blinds control the light. Dining area is between the island cooking center and built-in barbecue wall oven.

Designed by Peggy Galloway



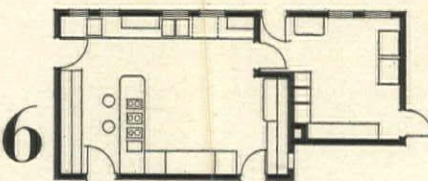
4 To blend cooking and living areas in an open-plan room, the on-a-wall efficiency kitchen has a simple matching color scheme. The cabinets are Japanese ash, painted black and rubbed with white for a soft finish. Countertop is Flame. White equipment is set at an angle to take advantage of limited (13' x 3') floor area. Luminous shoji-like ceiling gives a shadow-free over-all light.

Designed by Ralph and Jane Bonnell for American Gas Association.



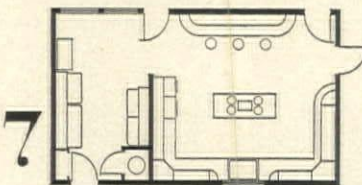
5 To create a hospitable atmosphere in a kitchen planned for entertaining and family meals, the walls were covered with pastel harlequin wallpaper, and the equipment is a harmonizing pink. Strong accents of black and white—black-and-white tile floor, black hood and lighting fixture, white curtains, point up the soft colors. Marble-topped table is used for buffet parties.

Owner and designer: Dorothy Paul



6 To encourage family get-togethers in a large living kitchen, the color scheme is bright and inviting. Floor, mosaic tile countertops and refrigerator are Cerulean Blue. Walls are covered with plastic resembling natural burlap that matches the blond wood cabinets. Tile table top repeats curtain pattern. Chairs and stools at snack-cooking counter are upholstered in deep blue plastic.

Owner and designer: Jacquelyn Ross



7 To subdue strong light in this kitchen that faces west, the walls, ceiling and countertops are light-absorbing gray. Carnation Pink cabinets and pink-toned marbleized tile floor bring stimulating color and warmth to the work areas. The cooking island saves steps and makes use of the large expanse of floor area in this 16' x 18' kitchen. Utility room is to the right of the kitchen.

Designed by Margaret Sedwick Associates for Mr. and Mrs. Carr P. Collins, Dallas, Texas.

PHOTOS BY

THURMAN SMITH, SZANIK, SHULMAN, MEISEL, RICHARD FISH

Conversation with...

You drive up the hill as far as you can go until Pasadena begins to look like an aerial photograph through the fringe of eucalyptus trees. The road stops at the house called "The Hilltop" and there, beside the swimming pool, is the young man you hear talked about in California wherever people talk houses. You shake hands and comment about the spectacular view; he smiles and proposes to take you around The Hilltop: he wants to show you how he is remodeling his living room—the first change made since he built the house more than five years ago. So you follow him through the interior gardens of rock and sand and tropical shrubbery, through sliding textured panels into rooms whose glass walls face the sky and make you forget the difference between outdoors and indoors.

In the living room now being extended outward over the valley you gaze down into the Rose Bowl and up into mountains: wide windows, with a cluster of push buttons controlling panels of linen shades and trellises below to hide the highway with a screen of flowers. Standing there, you begin to ask Ladd questions about himself and his house.

First the biographical data: born in Oregon 31 years ago, moved to Santa Barbara when he was ten—and attended school in Southern California—went around the world in 1939.

Music had been his chief interest

"That year in Egypt we had a house near the pyramids that I helped to remodel. I was fifteen. I began by helping the workmen lay bricks and became intrigued with the idea of redesigning the house. I suppose that was my first direct experience with architecture."

Music had always been his chief interest: when he entered the University of Southern California he thought of majoring in music but chose architecture instead. "To this day I don't know why."

He studied architecture for six years—with time out for a year in the Navy.

Why six?

"I took an extra year studying landscape architecture. It seemed like the logical extension of architecture. I saw that I needed to know the mechanics of landscaping in order to integrate internal and external space."

While at school he planned Hilltop and built it in 1950 for his mother.

"The house was a laboratory experiment for me. I devoted all my energies to the problem of adapting this house to the land we had bought two years before. This

was high land, surrounded with sky, and I became interested in the problem of describing space with architecture. I don't know if that means anything to you. Actually I wasn't analyzing what I was doing at the time—that's always a mistake anyway. I was just experimenting with forms—using walls to cut off views, giving a sense of space behind them. I was learning things, learning that the function of architecture is not only to provide shelter but to handle light, and create a mood with light and space. I experimented with new materials."

Ladd pointed to the stairway of smooth white slabs that seem to drift up from the driveway to the level of the swimming pool.

"This is precast concrete reinforced with steel supports. It was something new—it worked. That's what I mean when I call The Hilltop a laboratory."

Ladd is articulate; he chooses his words carefully. Yet he speaks warmly and expressively, smiling easily, gesturing with his hands, thoroughly absorbed in what he is saying yet attentive to your questions.

You ask him who has influenced his work—Wright? Le Corbusier? He considers the question for a moment.

"Oh, I suppose everybody influences you a little. But in my case—well, I'd have to say Bach and Mozart. One uses forms in architecture the way a musician uses forms in a composition. If I'm floundering around with a problem in design, some contrasting tonal effects will flash through my mind and my problem—whether it involves roof links or contrasting textures—begins to solve itself. When one studies a score—counterpoint is a good example—one sees that many aesthetic structures in music are similar to those one must cope with in architecture."

How would he classify himself as an architect? Does he identify himself with any particular school?

An Age of Synthesis in all art

"My work is a hodge-podge—or to use a more elegant term, a synthesis. I think I have absorbed something from many different sources. My own style is evolving, and you can't define a style until it's completed, finished—like the Gothic or Byzantine. Today you have a so-called International School that stresses purity of form, discipline, functionalism; and you have the so-called Wright School—which has great warmth, extravagance and organic freedom. I am one of those who are trying to find a proper equilibrium between discipline and order on the one hand and warmth and emotion on the other. We are in an age

THORNTON LADD

of synthesis in all art forms: the hard crust of tradition has been shattered by rebels and idealists and now we have to adapt their new ideas to what is valid and worthwhile in the past."

Does this mean that Ladd is critical of most contemporary architecture?

"Put it this way: there is something grotesque about any product that is selfconsciously 'modern'. The kind of contemporary architecture that arbitrarily rejects the past is a kind of abstraction. I think it is both unnatural and undesirable to break with tradition. The best modern work evolves from the best in traditional architecture."

Is there a "California School", and does Ladd identify himself with such a group?

California is a good laboratory

"The essence of contemporary architecture is on a residential level, and California happens to be a good laboratory for this sort of work because of its climate, its freedom from convention, its willingness to experiment. Here you find bankers willing to give loans on houses that would look very strange and very risky to people in the East, who are inclined to have a more conservative outlook. You find contractors, artisans—plasterers for example—eager to try out new materials and willing to use new techniques. As a result, you will find some extraordinary houses tucked away in the hills around here. In another fifty years, what you call the California School will be written about and talked about as something that had a tremendous impact on American architecture."

Is Ladd still doing residences exclusively—or is he designing other things?

"Like most architects, I wouldn't want to specialize. The greater the range of your activity, the greater the stimulation. At the moment we are working on large and small residences, a hotel and restaurant, a bank, some factories and several stores. I say 'we'—two years ago when I opened my office I had only one draftsman. Now I have seven people working with me. The factories we are doing fascinate me because of the problem of integrating one function with another. I find that the brain handles this problem in the same way that it works out the geometry of any aesthetic problem. Defining the relation between a manufacturing department and an assembly department is very much like deciding how to put two textures together."

What has Ladd learned about the practice of architecture since he opened his

(Continued on page 125)

Thornton Ladd, 31 years old and a Californian, is an architect who has the rare ability to discuss his own work dispassionately and clearly.

At 26 while still a student, he designed a house, his own, that attracted national acclaim.

In this interview he speaks of contemporary architecture and the future of the art in America.



DENNIS STOCK, MAGNUM

Chancery Script

a 16th century cure for the 20th century's scrawl

In revolt against a frequently indecipherable scrawl that passes for handwriting among today's young, several British schools, including Eton and Harrow, are teaching a handsome calligraphy called Chancery, or Italic, Script. Imported from Italy in the 16th century, the script lost its purity in the curlicues of the next 300 years but now is restored to its original beauty. This crystal-clear lesson, in a letter from a convert, shows how you may improve your handwriting.

"Sunnyside", Uplyme,
Lyme Regis, Dorset
1955 Feb. 4

To the American friend of Mr. Sandeman Allen:

Dear Sir,

The alteration I have made in my handwriting in the past few weeks has evoked a response which has taken me by surprise. I made the change largely as a result of the increase in my correspondence of recent years, when I have received so many letters from people who could not be called illiterate, except for their almost undecipherable handwriting. Usually my answers have been typewritten, but I was led to re-examine my own fist, and decided that something ought to be done about it.

I have, since a youth, been interested in calligraphy, but as a decorative art rather than a utility; now it was time to bring it from its niche and apply it to everyday use. A revival of fine writing has been going on over the past fifty years, but within the present decade it has rapidly been popularised, and is now being taught in many

schools - even Eton and Harrow. There has been ample demonstration that the style which was characteristic of 16th century Italy, and now known as Chancery Script (*cancellaresca corsiva*, used in the Papal Chancery), is well suited to modern use, is as speedy as any other clear hand, and is easier to write well.

For anyone interested, I cannot do better than recommend the following two slim books:

Good Handwriting. by John C. Tarr; Phoenix House, Ltd., London. 5/-

Better Handwriting. by George L. Thomson; Puffin Picture Books 2/6

The latter will be found in any good book shop, and the former, if not in stock, can be ordered.

To demonstrate what it is all about, I will show what can happen. The hand in which this is being written is what I formerly used for all ordinary purposes; its faults can in part be attributed to the need for making rapid longhand notes at school, how I wrote thereafter did not matter. It is a little, but not much, faster than the above. People speak about 'character' in handwriting; I would not like mine judged by this. As writing, it is deplorable. My new 'hand' is not yet properly formed; there is a dead weight of scribble to overcome; but at least it is legible. I do not claim that it is written at scribbling speed, but it is fast enough for ordinary personal correspondence.

If something more deliberate is required - say, for addressing parcels - a slight slowing-up will give a hand which, while remaining simple, has more consideration for elegance. So far, in this letter, I have been using a cheap fountain pen. At this point I change to a steel nib. The fountain pen can never give the crisp hairlines that fastidious writers like to have at their command. The ideal pen is the quill; but since what is desired is that everyone should write better, and there are not enough geese to go round, I say no more about that. This paper does not take kindly to a crisp nib, so I revert to the f. pen.

When it comes to writing which is to be looked at as much as read, we are entering the art of calligraphy, in which the Chinese excel, rather than the daily business of handwriting. Perfection in that must be left to those able to attain it; but anyone can write well enough to give the reader a chance to know what is intended, instead of having to guess. Mumbling speech is considered uncouth, but not mumbled writing; yet literacy might be expected to start with letters, even if it went no further.

Here endeth a pretty lesson!

Yours sincerely,  R. Stewart



RICHARD JEFFERY

Shopping information, page 117.

French Cooking Without Tears

Simplified recipes for famous French dishes

*by Ruth C. Rosen, from her forthcoming book "Pardon my Foie Gras."**

Because the words "French cooking" conjure up awesome names like Escoffier and Louis Diat, the hazards of intricate sauces and recipes peppered with such bewildering terms as *fagot* and *farce*, American housewives tend to regard French cooking as expensive, difficult and time-consuming. This is true of the *haute cuisine*. But cooking for the average French table is more a matter of everyday (often economical) ingredients prepared with care and appreciation. This type of cooking can easily be adapted and simplified to suit our time and tastes. American cooking equipment and appliances can do a faster job than French stoves with their low, slow heat. Ingredients may be cut down without altering the essential flavor. Care is the great consideration. Once you have mastered the sauces on which the success of many recipes depends and have learned the art of seasoning and tasting for flavor, you can gradually build up a repertoire of fine French dishes, without loss of time, temper or tears. This sampling of recipes, ranging from the peasant simplicity of *Petite Marmite* or *Boeuf Bourguignon* to the more sophisticated *Poulet Madeira*, can be your introduction to the principles and philosophy of French cuisine. Philosophy is involved, for to the French the kitchen is the backbone of family life and cooking a labor of love.

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Soups

POT AU FEU

Serves 4

3 lbs. rump or top round
of beef
½ lb. beef bones
1 veal knuckle
3 qts. cold water
1 T salt
4 peppercorns
5 dried mushrooms
1 sprig parsley
1 sprig chervil
1 bay leaf
1 clove garlic
4 whole cloves
4 onions
4 carrots
2 leeks
1 turnip

Place beef, bones and salt in large thick-bottomed pan with water. Bring quickly to boil and skim, reduce heat and simmer for a minute. Bring to boil again and skim. Reduce heat and simmer loosely covered for 1 hour. Tie parsley, chervil, bay leaf, cloves in cheesecloth bag and add with remaining ingredients cut in slices. Simmer 2 to 3 hours over very low heat until meat is tender. Place meat on hot serving platter surrounded with vegetables. Serve broth as first course or strain and use as bouillon for onion soup or stock for sauces. Meat is served with coarse salt, prepared mustard and horseradish.

(See page 113 for Petite Marmite)

SOUPE À L'OIGNON

Serves 4

1 qt. strong bouillon (see Pot au Feu)
2 oz. sherry
1 T Worcestershire sauce
4 large onions
2 T bacon fat
4 slices dry French bread, toasted
4 T Gruyère cheese, grated

Brown onions in bacon fat, over low heat until transparent. Add bouillon, sherry and Worcestershire sauce. Cover and simmer for 20 minutes. Place toast slice in each bowl and pour on soup and top with cheese.

(Continued on page 113)

Sauces

BÉCHAMEL

Yield: 3 cups

4 T butter
2 T chopped onion
½ c flour
1 qt. hot milk
½ t salt
Pinch white pepper
2 sprigs parsley
1 sprig thyme
Pinch nutmeg

Melt butter, add onion, cooking until tender. Blend in flour and cook slowly. Add milk, stirring well, and add remaining ingredients. Stir over low heat until reduced to 3 cups. Strain.

VELOUTÉ

Yield: 2½ cups

⅓ c butter
⅓ c flour
3 c chicken stock
½ t salt
⅛ t pepper

Melt butter and blend flour in until smooth. Cook a few minutes. Add stock and salt and pepper, stirring constantly until thickened. Cook slowly until reduced to 2½ cups. Stir often. Sauce should be thick and creamy.

(Continued on page 113)

Eggs

BURGUNDY POACHED EGGS

Serves 4

4 eggs
2 T chopped onion
1 clove garlic
Pinch cinnamon
1 c Burgundy
½ c bouillon
Salt and pepper
3 T sour cream
4 slices toast

Simmer wine, bouillon, onion, garlic and cinnamon. Break eggs separately into pan and slip into liquid. Simmer until eggs are set. Remove with slotted spoon. Reduce sauce by half and add sour cream. Stir in well and serve over eggs on toast.

(Continued on page 114)

Fish

FISH FILLETS VERONIQUE

Serves 4

1½ lb. fish fillets
1 c white wine
¼ c water
Salt and pepper
1 clove garlic, minced
2 t lemon juice
1 bay leaf
4 T butter
1 T flour
1 T chopped parsley
½ c cream
½ lb. white grapes

Wipe fillets and place folded in buttered baking dish with wine, water, garlic, seasonings and lemon juice. Cover and poach in moderate oven for 20 minutes. Set fillets aside and keep warm. Melt 2 T butter in pan and add flour, salt and pepper off fire. Return to fire after well blended and add ¾ c strained stock made in poaching fillets. Stir until thickened, add cream and 1 T butter. Pour boiling water over grapes, skin and seed. Warm in pan with 1 T butter, salt and pepper. Arrange grapes on platter with fish, coat with sauce and garnish with parsley. Serve rest of sauce separately.

(Continued on page 114)

Meat

BOEUF BOURGUIGNON

Serves 4-6

4 lb. pot roast
2 T butter
1 clove garlic
2 whole cloves
Bouquet garni
1 c red Burgundy wine
2 c beef stock
½ lb. mushrooms
12 small white onions
2 T butter
½ T sugar
Salt and pepper
2 T chopped parsley

Sear beef quickly in 2 T hot butter with garlic. Simmer with cloves, bouquet garni (sprig each of parsley, thyme and bay leaf). Cook beef slowly

(Continued on page 114)

Poultry

POULET SAUTÉ DEMI-DEUIL

Serves 4

2 chickens, large fryers
 ¼ lb. butter
 2 shallots
 1 clove garlic
 Salt and pepper
 ½ c stock
 ½ c white wine
 ⅓ c butter
 ⅓ c flour
 3 c chicken stock
 ½ t salt
 ⅛ t pepper
 2 truffles, chopped

Sauté whole chickens in butter until golden. Remove and disjoint. Sauté shallots and garlic and return chicken to pan. Add seasonings, stock and wine. Simmer until tender, approximately 45 minutes. Combine butter and flour and blend smooth. Add chicken stock carefully, stirring smooth. Add seasonings and truffles. Serve over simmered chicken.

CASSOLETTE DE CANARD

Serves 4

5 lb. duck, cleaned and quartered
 2 T butter
 2 T brandy
 1 t salt
 ¼ t pepper
 2 T onion, chopped
 1 c veal stock
 ½ c white wine
 1 bay leaf
 1 c pitted black cherries
 ½ c cherry juice
 1 c blanched almonds

Brown duck in butter. Pour off fat. Warm brandy. Pour over duck and ignite. Place duck in casserole and season. Brown onions in 1 T fat. Add onions, stock, wine, bay leaf and cher-

(Continued on page 114)

Opposite

Vegetables

EGGPLANT FRANÇAISE

Serves 6

1 large eggplant
 4 T olive oil
 1 T lemon juice
 Salt and pepper
 2 small onions, chopped
 1 clove garlic, chopped
 1 t parsley, chopped
 Black olives

Bake eggplant whole or broil over open flame, turning constantly until tender. Peel skin off. Using wooden implement, chop on board adding olive oil and lemon juice gradually. Chop in onions, garlic, parsley and seasonings. Serve cold garnished with black olives.

ARTICHAUDS À LA BARIGOULE

Serves 4

4 globe artichokes
 2 bay leaves
 2 T vinegar
 ½ lb. mushrooms
 3 strips bacon, diced
 3 T cooked chicken
 3 T cooked veal
 1 t each shallots, parsley, tarragon
 1 clove garlic (minced)
 ¼ c fine bread crumbs
 2 egg yolks
 4 strips bacon
 ½ c veal stock
 2 T each white wine, sherry
 2 T butter
 3 T flour
 ½ c liquid from pan

Boil artichokes in water to cover with bay leaves and vinegar for 10 minutes. Remove small center leaves and fuzzy choke and drain. Sauté mushrooms, chopped chicken, chopped veal, shallots, parsley, tarragon and garlic with

(Continued on page 115)

Desserts

CRÊPES SUZETTE

Serves 4-6

1 c flour
 ¼ c confectioners' sugar
 ¼ t salt
 1 t baking powder
 Grated rind of lemon
 2 eggs, beaten
 1 c milk
 ½ c sweet butter
 3 T confectioners' sugar
 Juice of 1 orange
 2 T grenadine
 1 T each cognac, rum, Cointreau

Sift flour, ¼ cup confectioners' sugar, salt and baking powder. Add lemon rind, beaten eggs and milk. Heat greased 6" pan and add very thin layer of batter. Brown pancake first on one side and then on the other. Lift to warm plate and repeat for each pancake. Sprinkle pancakes with a little confectioners' sugar. Blend butter and 3 T sugar, juice and grenadine. Stir constantly. Add folded pancakes, turning them in sauce until well covered. Add liqueurs, light with match and turn pancakes in flaming sauce until well flavored.

CHARLOTTE RUSSE

Serves 4

1 lb. lady fingers
 2 T powdered sugar
 1 c heavy cream
 ½ t vanilla
 ½ c candied fruit

Line large mold with lady fingers. Whip ice cold cream stiff, then add sugar gradually and vanilla. Whip until quite firm. Fill mold with whipped cream filling. Garnish with candied fruit.

(Continued on page 115)

The appeal of simplicity: dinner set and served French country style

A traditional, hearty French dish, such as the famous *pot au feu* (see recipe on page 97) can be the basis for an informal winter dinner party and the inspiration for a cheerful table setting. Lay the groundwork with the familiar red-and-white checkered tablecloth of the *bistro* or *auberge*, choose plates with a traditional pattern and set the silver face downward in the French manner. Add goblets of Cerulean Blue glass, matching napkins, copper accessories. Bring on the steaming *pot* and the wine. The verdict? *C'est magnifique*. Earthenware plates by Doulton & Co. Heirloom Sterling. Tablecloth by Simtex. Shopping information, page 117.

HORST



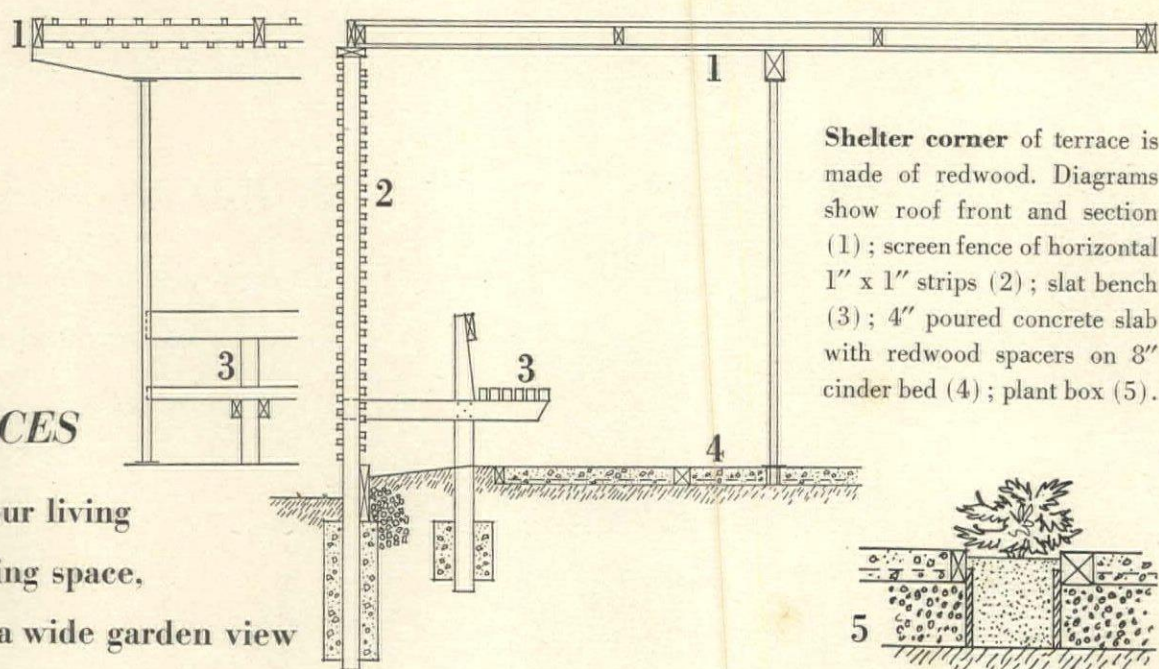


Six basic garden projects and how to cope with them

The structural elements of your garden give it individuality and give you a chance to be creative. They include a terrace to provide a garden viewpoint; boundary fences for privacy; walls to hold banks and provide sunny enclosures; paths along flower borders, and to link special areas; steps to reach different levels; a reflecting pool for cool serenity and garden images. To create many of these is both an appeal and a challenge to your skill with mortar, brick, wood and stone. But while each project, with improvisation and ingenuity, may achieve a happy result at little cost, some will require professional help. You can build a whole terrace for \$25 and a handful of blisters. You can pay \$10 a running foot for sky-blue plastic fence panels. You can lever a few stepping stones into a path or lay a pierced brick wall. But whatever you tackle, do not over-estimate your capacity for hard labor or under-estimate your own competence, especially when you are working for your own pleasure and satisfaction.

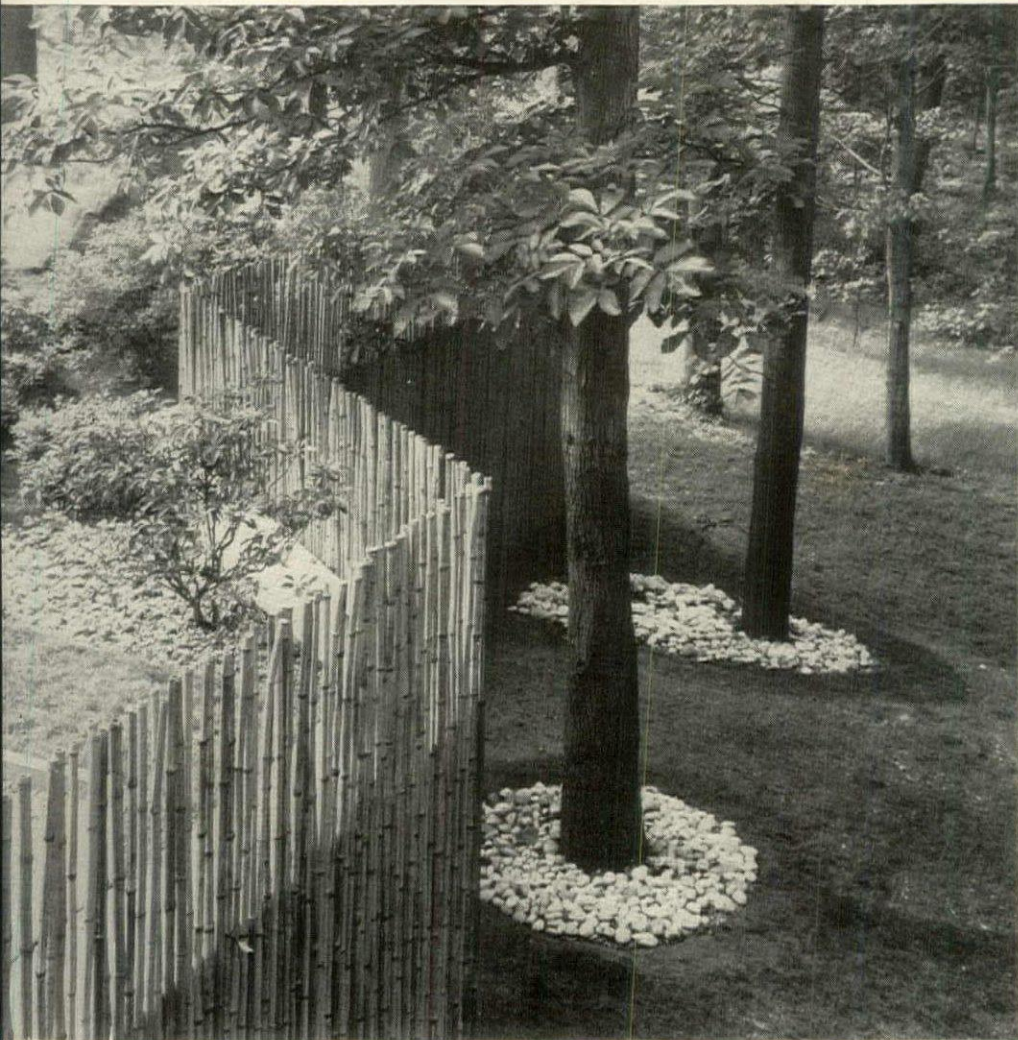
1. TERRACES

To enlarge your living
and entertaining space,
and give you a wide garden view



Opposite **No-fade garden terrace** in a city yard unifies fresh ideas of color and design with good selection of green plants. Cement pigments substitute for flower colors, are always bright. Some areas are troweled smooth; others have a pebbled surface. Redwood spacer strips in varying widths are laid on base and painted or stained. Rectangular plant beds are integral parts of structural design. In planters are ivy, sedums, fescue tufts, dwarf cryptomeria, other perennials for foliage and texture. Privacy is gained by fencing, screens of eucalyptus and poplar. The terrace is bordered by ivy. This example of happy outdoor living space is based on meticulous planning, practical construction, imaginative use of color, and one of the simplest, most satisfactory types of terrace paving for gardens.

San Francisco garden of Dr. and Mrs. A. B. Chinn. Eckbo, Royston & Williams, landscape architects.

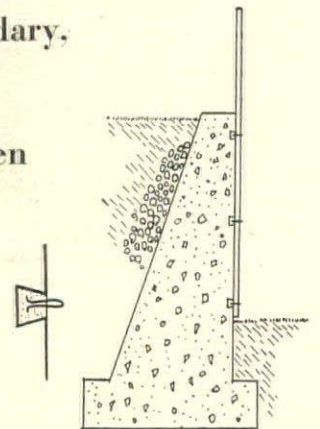


KERTESZ

Oyster Bay, N. Y. garden of Mr. and Mrs. Jackson Burke, Benjamin Thompson, architect.

2. FENCES

To define a boundary,
create privacy
and frame a garden



Vertical bamboo poles make a novel and distinctive variation on the paling fence theme. These poles, wired together, conceal a concrete retaining wall at the rear and give an unusual background to garden plants within the wall. The large diagram shows basic construction section, proportion of footing width to wall height, sloping rear side and drainage stones. The small one illustrates method of attaching wire fasteners against wall. Redwood or cedar stakes would give similarly emphatic vertical effect.



OTTO MAYA

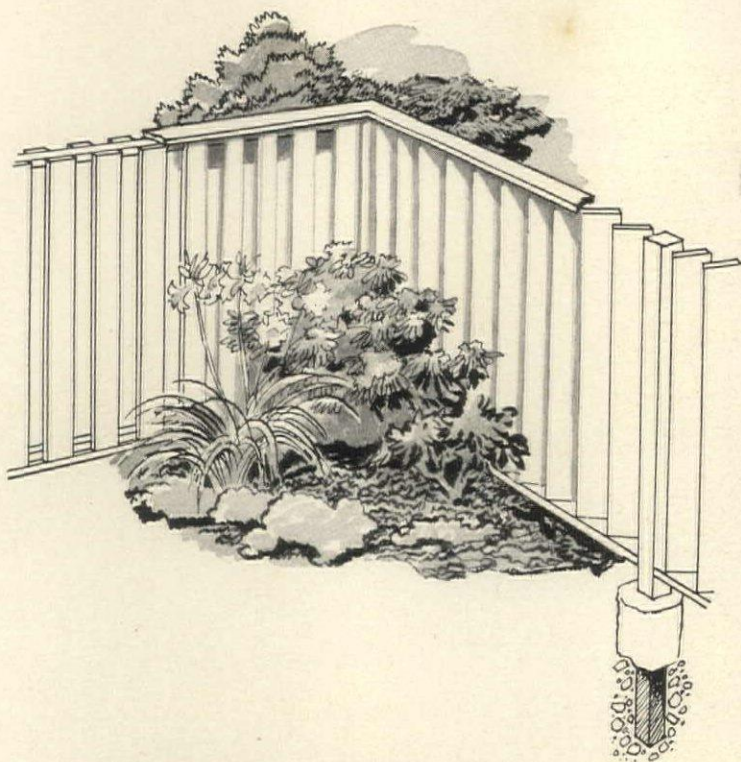
Flourtown, Pa. garden of Mr. and Mrs. George R. Clark, Frederick W. G. Peck, landscape architect.

3. WALLS

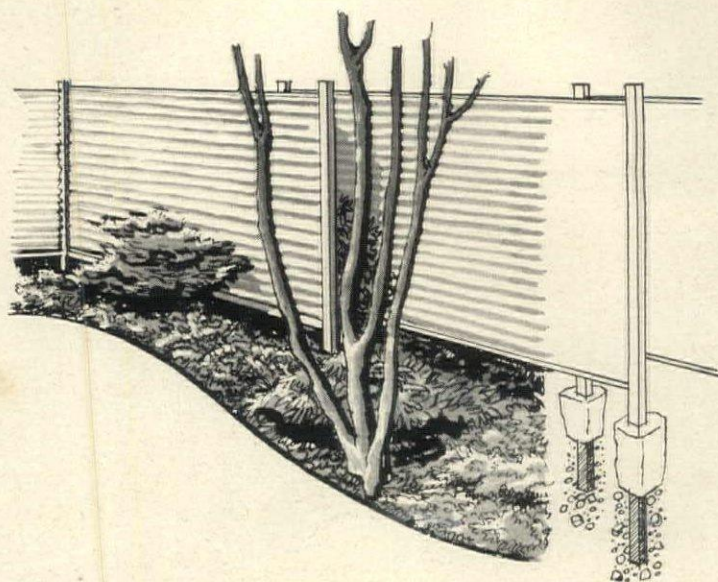
To hold a slope, change a grade,
create a background



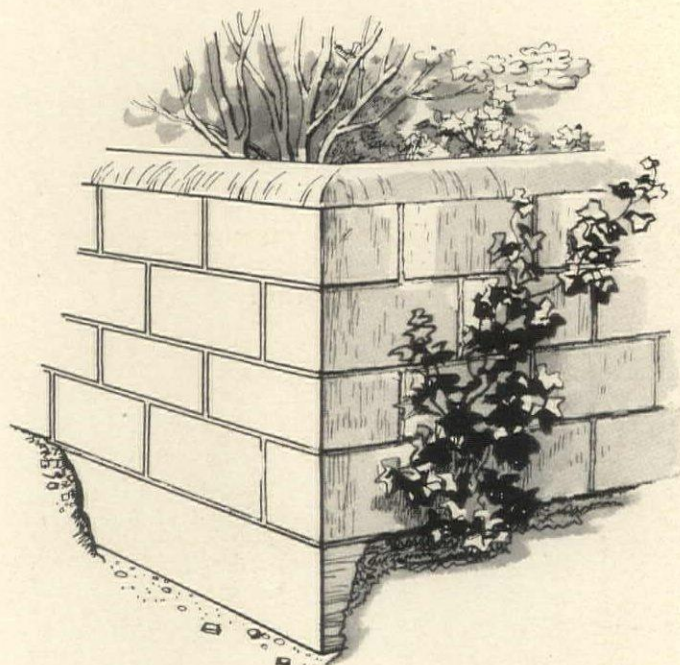
Dry stone wall, at left, is given an S-shape to add interest to a gentle and otherwise featureless slope. Curved line permits greater informality of construction and creates a good garden setting for plants. As shown in the diagram above, dry stone walls should be set on firm base below frost line, sloping outward at rear for strength and at front to catch rain for plant pockets formed in joints. Stones of almost any size and shape may be combined so long as each stone rests firmly on those that support it.



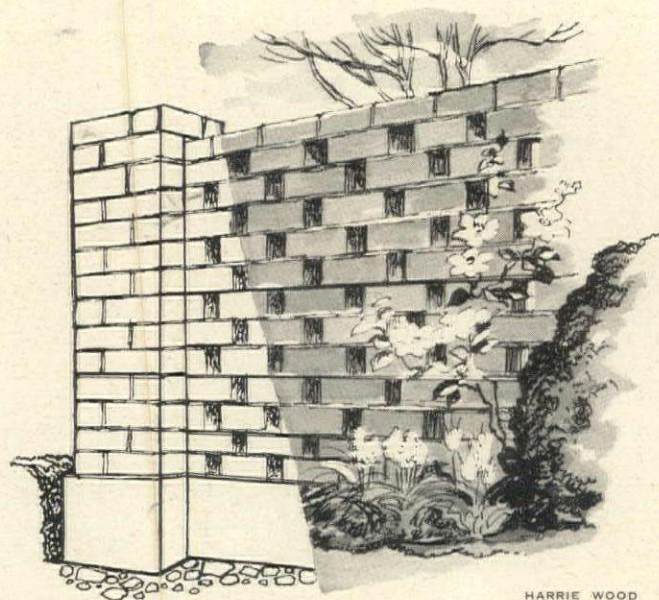
Upright board fencing is shown here in two versions. In the left section: 6" boards are spaced 4" apart and attached, top and bottom, to each side of a 2 x 4 framework. The boards are staggered so that those on one side of the frame are opposite openings on the other. This gives privacy but allows air to circulate. In the right-hand section: upright boards are set between top and bottom boards but at an angle like Venetian blind slats. This cuts off view of adjoining property, while still providing air flow. Square 4" support posts, set in concrete, are 8' apart.



Translucent screen panels serve to fence boundaries, admit light, but completely mask undesirable views. Of corrugated plastic, available in colors, they are easily framed by 2 x 4's at top and bottom, and 4" square supporting posts. Standard 4' x 8' panels set horizontally, as shown above, can be angled to permit good air circulation, an important factor in massed garden plantings. They can be set on end where high screen is preferred. Asbestos cement panels serve similar purposes, as do basket-weave fences of wood or composition board strips.

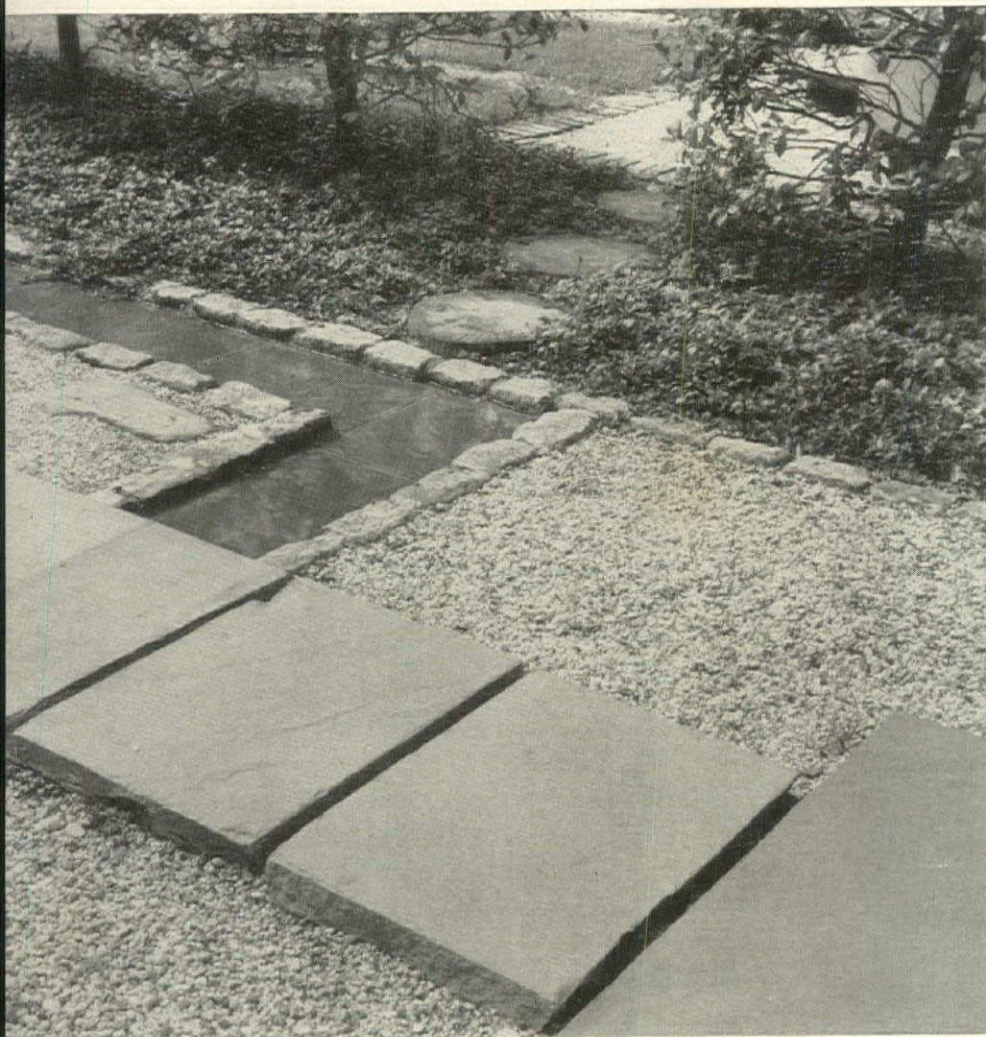


Concrete blocks are easy for amateur masons to handle and especially good for low walls where structural strength is required. They should be set on concrete footing, which can be poured directly into cleanly dug trench if ground is firm. Get special blocks for corners; cap top blocks with cement to shed water. For retaining walls more than 3' or 4' high, better have a professional check plans or do the job; reinforced concrete or special construction may be needed. Recessed mortar joints create shadow lines. Cement paints give blocks decorative importance.



HARRIE WOOD

Pierced brick wall 4" thick is most economical type, and not difficult to construct, once you master the knack of "buttering" (applying mortar to) the bricks in the foot-square reinforcing columns. Wall sections are easy to lay since end joints are open. Maximum interval between bricks in each row or course is 4". Concrete footing must be provided below ground as for cement blocks. Single-thickness brick walls cannot be used for retaining or reinforcing slopes. Variant is serpentine curved wall, which requires no columns but is more difficult to build.

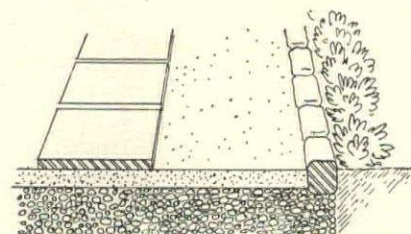


KERTESZ

Oyster Bay, N. Y. garden of Mr. and Mrs. Jackson Burke. Benjamin Thompson, architect.

4. WALKS

To connect important landscape areas and protect garden from traffic



Stone and pebble path is easily made by laying a single row of large, flat stones on a wide path of pebbles. This type of walk establishes a firm, all-weather surface between house and driveway. The pebbled bed is laid on a 6" tamped cinder base and kept in bounds by an edging of vertical paving blocks (see diagram above). In winter, a walk of close-set stones is easier to keep clear of snow and ice. Pebbled bed adds textural interest. It needs an occasional smoothing with garden rake to stay neat.

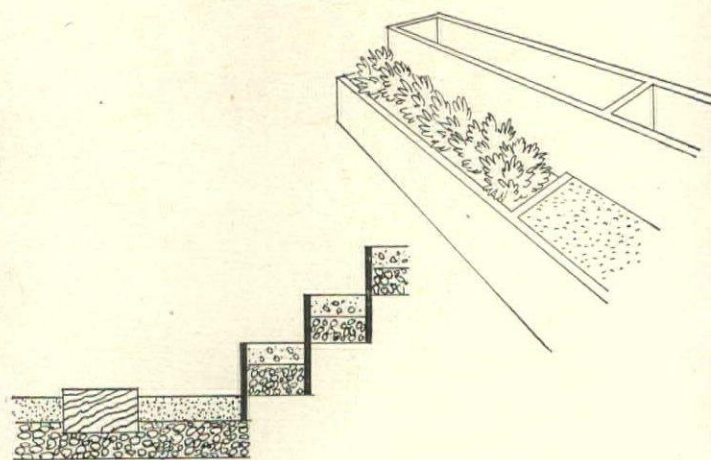
5. STEPS

To make every garden level accessible, and to decorate a slope

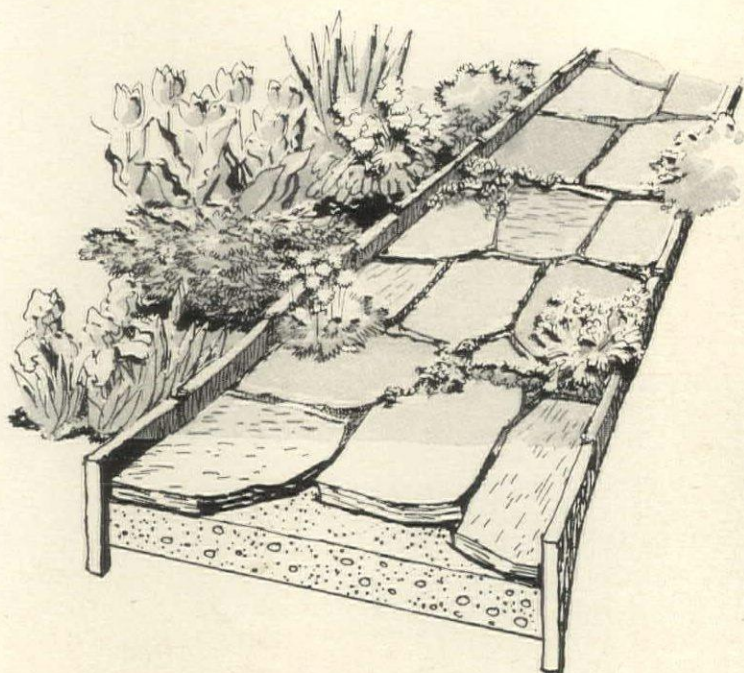


SHULMAN

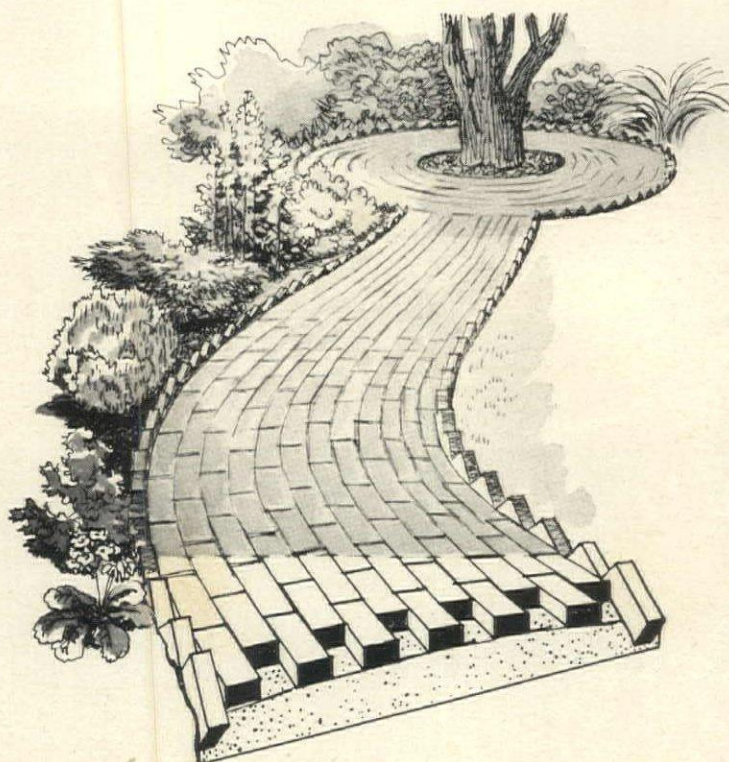
San Gabriel, Calif. home of William Farris. Smith and Williams, architects.



Wood and concrete steps like those connecting sunken carport and garden at left have a section of each tread filled with earth to hold succulents and other small flowering plants. Diagram at right above shows how steps are framed with 2"-thick planks and spacer blocks to hold plants at one end, concrete with rough pebbled surface at the other. Sectional diagram, left above, shows 3" concrete tread surface on 4" cinder base, also way in which 8" redwood rounds are set in pebbles and cinders.



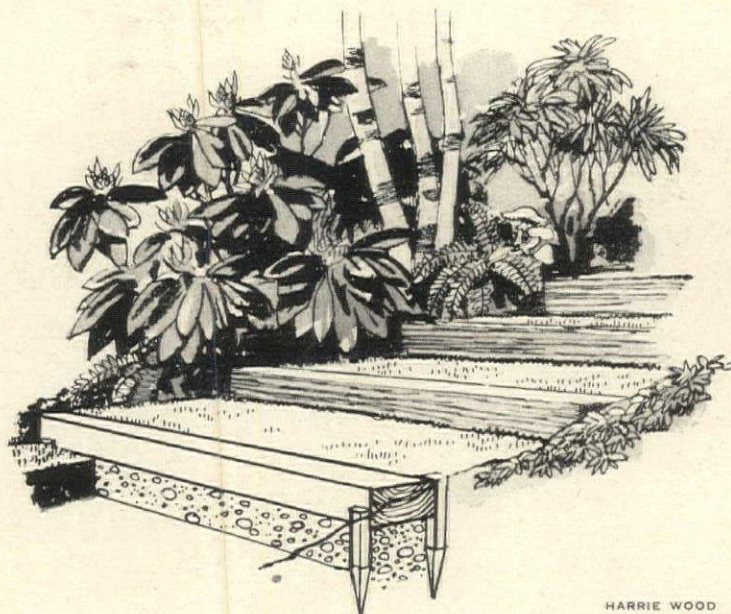
Irregular flagstone walk has a curb of stones on edge between it and flower beds. This arrangement retains foundation layer of gravel or cinders, keeps both flowers and grass roots out of stone joints and permits interplanting the flagstones with thymes, sedums, other groundcover plants in pockets of good loam at joint intersections. For a more formal effect, the flagstones can be laid in 4" of cement on a cinder base. On level land, walks with cement-filled joints should be slightly sloped towards one side ($\frac{1}{4}$ " to $\frac{1}{2}$ ") for drainage. With solid masonry construction, side curbing is unnecessary.



Brick paths can be laid on bed of sand with sand swept over the joints and washed between them with a sprinkling can. Path gains in perspective, especially when curved, if bricks are laid lengthwise along path rather than crosswise. Stylized patterns such as basketweave or herringbone are best adapted to straight sided walks. Diagonally laid sawtooth brick curb looks well, helps keep sand in place. Brick walks should be crowned higher in center than at edges, both to shed water and to allow for the settling that comes with use. Recycled common bricks are least expensive, give best effects.



Fieldstone steps are especially suitable on irregular rocky slopes and in rock gardens. Conforming to many different kinds of terrain, they may be of any practical width, vary greatly in design and layout. Treads should measure between 10" and 17" from front to back, risers of 8" to 5". The deeper the tread, the lower the riser should be for safe walking. All step stones should rest on absolutely firm base of other rocks, gravel or tamped cinders. Rock steps lend themselves well to informal planting with bulbs, small shrubs, groundcovers, may be designed for formal settings.

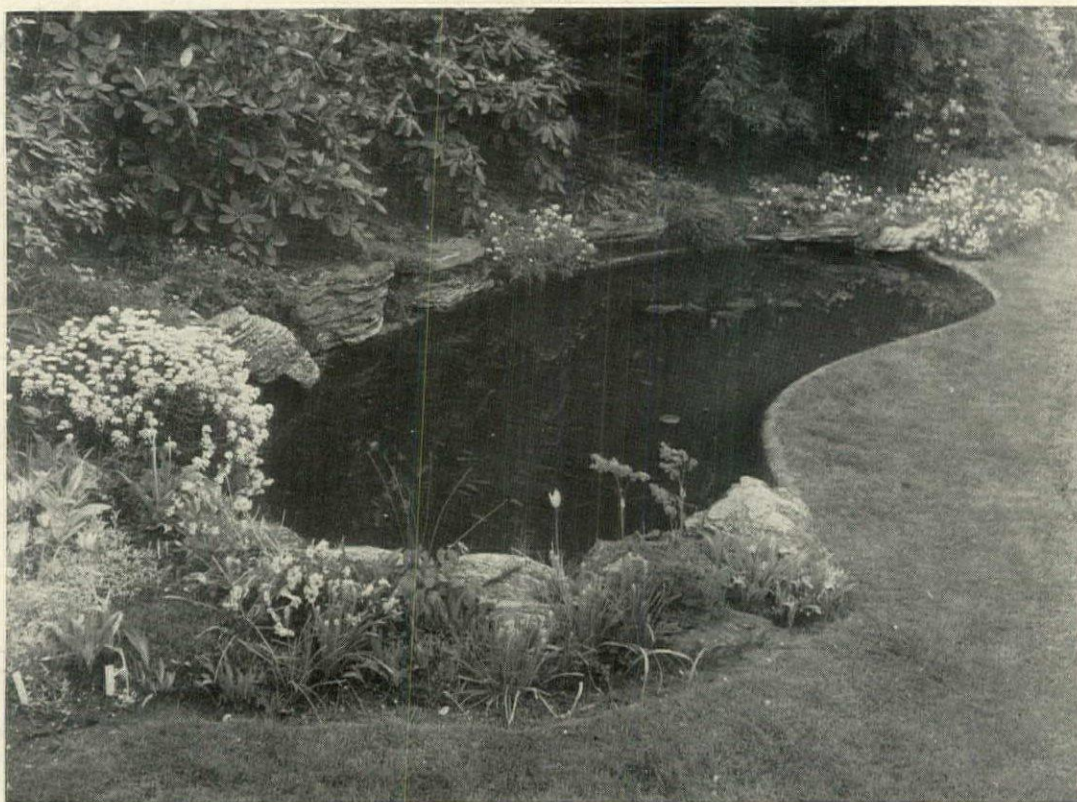


HARRIE WOOD

Heavy timber steps that form gently inclined stairs for long wooded or grassy slopes are held in place by wood stakes. Old railroad ties are well adapted for steps and should be laid on beds of stones or gravel to prolong life of wood, minimize frost action. The timbers actually serve as front edges of wide treads that may be of turf, pine needles, or tamped earth. Each step should rise at least 5" high and the width of areas behind step edges should be sufficient (at least 3') to make climbing easy without requiring awkward changes of stride. Slope tread areas 1" in 12".

6. POOLS

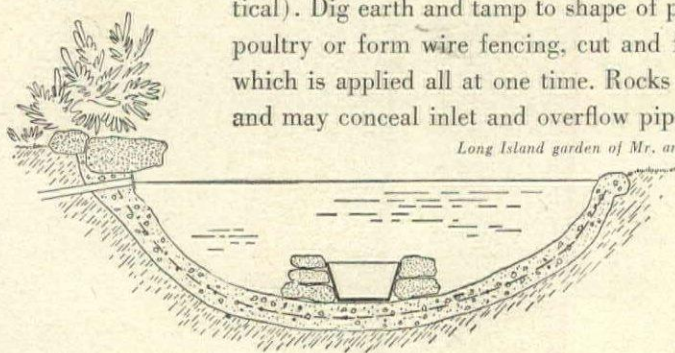
To create an oasis for water-loving plants
and reflect cool garden images



GRIGSBY

Free-form lily pool has rock garden at back, level turf in front. While your pool may be designed in any shape you wish at ground level, be sure the sides and bottom are curved in one continuous surface to forestall leaks, as in diagram, left below. Allow depth of 2' to 2½' for plant tubs (for reflecting pools depth as little as 4" is practical). Dig earth and tamp to shape of pool; allow 6" for thickness of concrete. Heavy poultry or form wire fencing, cut and formed to pool shape, reinforces stiff concrete which is applied all at one time. Rocks and curbing are added after concrete has set, and may conceal inlet and overflow pipes. Large pools should have a clean-out drain.

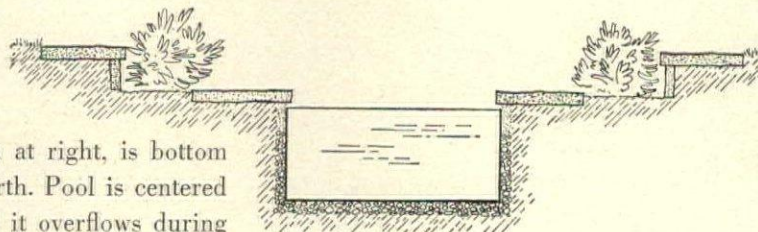
Long Island garden of Mr. and Mrs. Edward Heathcote. Philip L. Robinson, landscape architect.



Opposite

Ready-made reflecting pool, shown opposite and in diagram at right, is bottom part of a steel tank resting in a gravel-lined hole dug in firm earth. Pool is centered in a sunken panel with pocket-size flower beds at corners. When it overflows during rains, water trickles over rim and drains to stones below. For cleaning, the pool is siphoned with garden hose. Similar types may be of plastic, metal, part of barrel or hogshead. Allow at least 3 ft. in diameter for one water-lily plant. Metal should be coated with special asphalt or plastic paints. Light blue-green best reveals flashing goldfish, sets off beauty of water plants; dark colors give best reflecting surface.

Greenwich, Connecticut, garden of Mr. and Mrs. David Ogilvy



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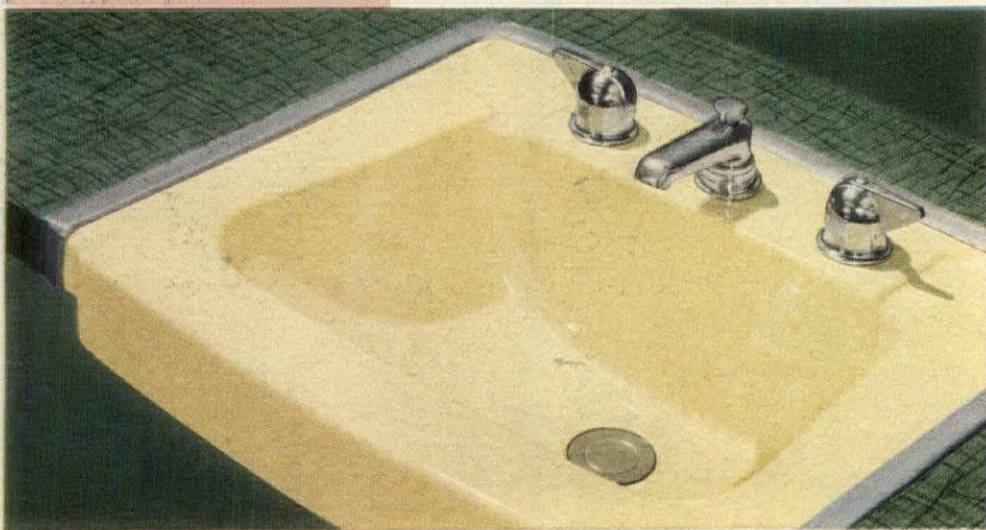


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CRANE

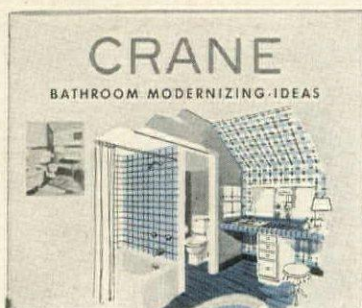
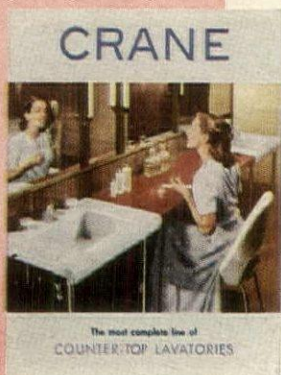
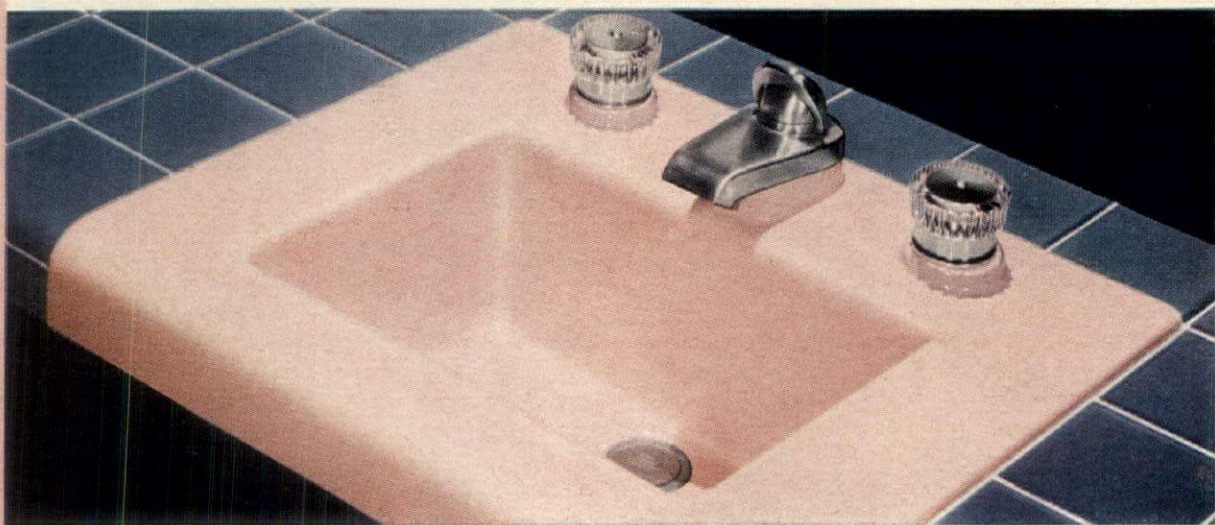


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CORKSCREW

THE BREATHLESS VOGUE FOR VODKA

By JAMES A. BEARD

Vodka has been a pleasant influence in my life ever since the day in my flask-carrying, party-going youth when my father presented me with a large, mysterious package wrapped in plain paper. "Drink this," he said, "instead of bootleg whiskey."

The package contained dozens of flat tin cans of vodka, colorfully labeled in Russian characters. It was smuggled vodka, of course, brought in by ships that touched the China coast ports. My first taste of it was very tentative. I expected it to be fiery and I half thought it might have the flavor of potatoes. It packed a wallop, yes, but it was by no means lethal, and I was delighted with its clean flavor—or lack of flavor. So I began as a pre-repeal vodka fan.

Now, of course, there are millions of other enthusiasts to help me protest the myth that vodka is a dangerously potent brew of fermented potatoes. Like gin, rye and Scotch, vodka is a grain distillation, and its alcoholic strength is not startlingly high. Most vodka is 80 proof, or milder than most gins and whiskeys. Only a few distillers offer 100 proof vodka.

It was three years after the Congress of Vienna in 1815 that the firm of Smirnoff began the distillation of vodka from grains in Russia and soon became official purveyors to the royal house. A hundred years later the Smirnoff secret fled the Red revolution to France, and production went on there. After the repeal of Prohibition the firm moved to Connecticut and were the first people in the American vodka market. They have been followed by such other fine old Russian names as Romanoff, Orloff and Hiram Walker.

One sort of vodka, called Dubrowka, has a blade of sweet grass in each bottle that gives the liquor a somewhat sweetish herb flavor. But other vodkas contain no aromatics and are practically flavorless. It is one of the few spirits—Cognac and Armagnac are others—that do not ruffle your taste buds so that you miss the true flavor of the wines served at the dinner to follow. I can't argue this virtue too strongly, however, being of the opinion that a moderate amount of *any* spirit really doesn't kill the taste for wine.

Generations of Muscovites have drunk their vodka neat. Neat or not, it should be served well iced. A famous Russian restaurant in Paris—Dominique—serves vodka in a cooler, like Champagne or white wine. You are expected to drink it right through the meal because it "cuts" the heaviness of the rich dishes of Russian and Polish cuisine. I do not recommend this European custom to Americans who sensibly prefer wine, not spirits, during dinner.

Vodka is ideal accompaniment for caviar. It should be iced and drunk in small glasses—one full glass at a gulp after a hearty partaking of caviar. With the exception of Champagne, it is the only drink for which caviar has a strong affinity.

In the last five years the popularity of vodka has grown spectacularly. The producer who uses the phrase "*It leaves you breathless*" attributes the rise in consumption to an American fondness for discovery and novelty. Women like vodka because it is a relatively low calorie drink.

THE VODKA MARTINI is the current rage. It is drier than its ancestor the gin martini. To make: Combine 4 parts of vodka to 1 part of dry vermouth. Always pour the liquor over cracked ice. Stir well—one of the great faults of martini mixing is too little stirring. Strain the martini into chilled glasses and add a twist of lemon peel. It's best to serve each martini in

(Continued on next page)



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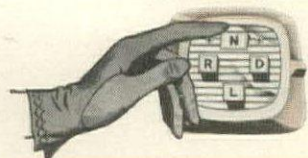
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*Added to mortgage payments required for same house with heating only.

CORKSCREW *continued from preceding page*

a freshly chilled glass, even seconds and thirds. Keep several glasses in the refrigerator for constant martini drinkers and you will win their praise.

GIBSON WITH VODKA: Pour 8 parts of vodka to 1 part of French vermouth over cracked ice and stir well. Strain into well chilled glasses and add pickled onions. The original addition for a Gibson was a pickled hazelnut, but unfortunately these no longer can be bought on the market. If you want to make them for yourself it is not a hard job. Merely cover blanched filberts with white wine vinegar and a touch of tarragon. Let them stand for about two weeks before using.

BLOODY MARY: Recommended last month as a morning-after drink, this stands on its own as a refreshing lunchtime cocktail. Combine in a cocktail shaker 2 ounces of vodka, 3 ounces of tomato juice, ½ ounce of fresh lemon juice, a dash of Worcestershire sauce, salt, pepper and, if you like, a dash of Tabasco. Add cracked ice, shake very well and strain into a chilled glass; serve with a dusting of paprika on top.

LONG RED: This variation on the Bloody Mary is served at a well known restaurant. It is simply larger. To 3 ounces of vodka add 5 ounces of tomato juice and the appropriate seasonings. Serve in a tall highball glass with ice.

This drink served in a chilled soup cup makes a delicious first course for luncheon. Use the formula for Bloody Mary; add a dusting of chopped parsley and a bit of grated lemon rind; serve as iced soup with hot cheese crackers.

SCREWDRIVER: This has become the most popular drink the West Coast has seen in years. Merely add 2 ounces of vodka to a tall glass of orange juice with ice. Ideal for Sunday brunch in that it combines the first course and cocktail.

HAWAIIAN DELIGHT: This is another simple tall drink, made of pineapple juice with the addition of vodka and ice. Enhance it with a spray of fresh mint in which to bury your nose as you drink.

VODKA DAIQUIRI: This appeals to those who love the flavor of lime. Pour the juice of 1 large or 2 small limes over ice in a shaker. Add a barspoon of finely granulated sugar and 1 jigger (1½-2 ounces) of vodka. Shake furiously and strain into chilled cocktail glass.

VODKA GIMLETS: These are favorites with people who are loyal to the flavor of Rose's lime juice—and there are many. Combine 3 parts vodka to 1 part of Rose's lime juice and pour over ice in a shaker. Shake well, strain into a large cocktail glass and add a splash of soda.

MOSCOW MULE: Some years back a great Hollywood restaurant perfected the Moscow Mule and used it to publicize not only the restaurant but also a copper mug. So traditionally it is served in a copper mug, but it tastes just as good in pewter or glass. Pour 2 ounces of vodka over several ice cubes in a tall glass. Add a squeeze of lime and the half lime which you squeeze. Fill the glass with ginger beer—not ginger ale. Refreshing and bitey.

VODKA COLLINS: This, of course, resembles other collins, but I think most people make a very bad collins. To make a good one, combine in a shaker the juice of a large juicy lemon (or 1½ lemons of the less juicy type) with a small barspoon of sugar and 3 ounces of vodka. Shake well. Pour ice and all into a tall glass. Add soda to taste, a strip of lemon peel and a long slice of cucumber peel.

VODKA FIZZ: This is best made in a double old fashioned glass. Pour 2 ounces of vodka and 3 ounces of pineapple juice over 2 ice cubes. Add the juice of a lime and blend well with a spoon. If you have a sweet tooth, add 1 barspoon of powdered sugar. Fill the glass with soda and decorate with mint.



A crisp green salad, flavored with herbs and shining with oil is a time-honored accompaniment to a good meal.

Soups

PETITE MARMITE

Serves 4

Add one 3 lb. disjointed chicken to recipe for Pot au Feu and serve in individual casserole or marmites topped with thin crisp toast and a sprinkling of grated Parmesan cheese. Place under broiler for 3 minutes to brown.

CREME D'ASPERGE

Serves 4

2 bunches asparagus
1 clove garlic, minced
4 shallots, chopped

Salt and cayenne pepper
3 T butter
¼ c flour
2 c water
1 egg yolk
1 T cream
¾ c cream
1 T chopped parsley

Slice all but 10 asparagus tips and add with shallots, garlic and seasonings to melted butter. Slowly cook until very tender. Remove from flame and stir in flour until smooth. Add water slowly and cook until just before boiling. Simmer 10 minutes, stirring. Put through fine strainer or puree in blender and return to pan. Mix 1 T cream with egg yolk and add to rest of cream and then to soup.

FRENCH COOKING WITHOUT TEARS

continued from page 97

Cook reserved asparagus tips in salted water and add. Reheat and serve with chopped parsley.

Sauces

BROWN SAUCE

Yield: 4 cups

½ c beef, veal or pork fat
½ c chopped onion
¼ c chopped carrot
½ c flour
2 qts. beef stock
5 peppercorns
1 clove garlic
1 bay leaf
1 T chopped parsley
¼ c chopped celery
½ c tomato paste

Melt fat and add carrot and onion cooking until tender. Add flour and cook slowly until vegetables brown, stirring frequently. Add stock and remaining ingredients. Cook slowly until reduced to 4 cups. Strain and use as base for sauces, in stews and wherever rich sauce is desired.

HOLLANDAISE SAUCE

Serves 4 to 6

3 egg yolks
3 T cold water
1 T lemon juice
¼ t salt
⅓ t cayenne pepper
½ lb. butter

Place egg yolks and water in top of double boiler over hot, not boiling water. Beat well with wooden spoon and season. When mixture coats spoon remove from fire but keep over hot water. Add butter bit by bit stirring constantly. When thickened add lemon juice and beat well. Serve at once.

SAUCE VERTE

Serves 4

3 egg yolks
1 T tarragon vinegar
Salt and pepper
1½ c salad oil
½ c strained cooked broccoli
2 T cream
Cayenne

Continued on next page



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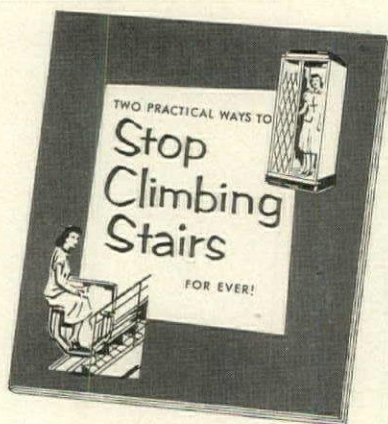
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FRENCH COOKING continued from preceding page

Beat egg yolks, vinegar, salt and pepper together well. Add oil very slowly, beating constantly and add broccoli, cream and cayenne. Serve with fish.

Eggs

OEufs COCOTTES FERMIERE

Serves 4

4 eggs
4 T paté or liver paste
Salt and pepper
1 T chopped shallot, sautéed
4 T cream
4 T sautéed mushrooms

Butter 4 ovenproof egg cups. Place 1 T liver paste or paté in cups. Top with an egg, season, and add shallot and cream to each. Top with mushrooms. Bake in moderate oven for 5-7 minutes.

OEufs RAVIGOTANTS À LA MORNAY

Serves 4

4 whole tomatoes
4 eggs
1 T olive oil
Salt and pepper
1 c Béchamel sauce*
¼ c grated cheese
2 T chopped green olives

Cut slice from top of tomatoes, hollow out, invert and drain. Sauté in oil for 3 minutes. Season and place in oiled ovenproof dish. Break egg into each tomato and bake in moderate oven until eggs are done, 5 to 7 minutes. Heat Béchamel and add grated cheese. Serve sauce over tomatoes and eggs and garnish with chopped olives.

*Recipe given in Sauce section.

Fish

SAUTÉED FROG'S LEGS

Serves 4

8 frog's legs (hind ones)
2 T lemon juice
Flour
2 cloves garlic, crushed
5 T butter
2 T chopped chives
Salt and pepper
2 T white wine
1 T chopped parsley

Wash frog's legs, dry, sprinkle with lemon juice, and dust lightly with flour. Heat butter and add garlic. Add chopped chives and frog's legs. Shake pan while browning to prevent burning. When golden, season and pour on wine. Serve with chopped parsley.

Meat

continued from page 97

in wine and stock 4 to 5 hours. Sauté mushrooms separately. Sauté onions in 2 T butter and sugar, salt and pepper. Serve beef sliced, garnished with mushrooms and onions and freshly chopped parsley. Strain sauce meat has cooked in and serve with meat.

PAUPIETTES DE VEAU

Serves 4

2 lbs. veal from leg
½ c bread crumbs
2 T chopped parsley
2 truffles
3 oz. sherry
1 T butter
1 egg, beaten
½ t paprika
¼ t freshly ground pepper
1 t salt
4 thin slices ham
3 T butter
½ c stock, chicken or veal

Have veal cut in thin slices from leg. Slice truffles thin and heat in butter and 1 oz. sherry. Add crumbs, parsley, 2 oz. sherry, egg and seasonings. Spread on veal slices and top with slices of ham. Roll and tie ends. Brown in butter and baste with stock. Simmer until tender, approximately 20-30 minutes. Remove strings and serve over steamed rice.

Poultry

continued from page 98

ry juice to duck. Cover tightly and simmer until duck is tender, approximately 45 minutes. Stuff cherries with almonds. Add to duck just before serving. Strain sauce and serve over duck.

POULET MADEIRA

Serves 4

2 c raw wild rice
4 c chicken stock
3 T butter
½ lb. mushrooms, sliced
4 chicken livers
2 truffles, sliced thin
4 mushroom caps
2 c brown sauce
½ c Madeira
4 whole chicken breasts

Simmer wild rice in chicken stock until tender. Sauté sliced mushrooms, chicken livers in butter. Mix mushrooms, chopped chicken livers and truffles with rice and sauté. Sauté mushroom caps and

(Continued on next page)

FRENCH COOKING *continued from preceding page*

set aside. Cook brown sauce until reduced to 1 cup. Add Madeira and bring to boil. Pour over chicken breasts and broil until tender. Serve on rice garnished with mushroom caps.

Boil potatoes in water until tender but not mushy. Drain and dry. Press through sieve or use potato masher. Add egg and butter, salt and pepper. Add baking powder. Force through pastry tube to make decorative mounds or border and brown under broiler, or drop a heaping tablespoon of mixture at a time into deep hot fat. Drain on absorbent paper and serve at once.

Vegetables

continued from page 98

bacon until brown. Add crumbs and egg yolks. Stuff artichokes and wrap with bacon. Place in buttered casserole, cover with stock and wine and bake 30 minutes in moderate oven. Combine butter and flour and add liquid from pan in which artichokes baked. Stir smooth. Remove bacon from artichokes and serve topped with sauce.

DUCHESSE POTATOES

Serves 4

4 large potatoes
Salt and pepper
2 T butter
1 egg
1 t baking powder
Hot fat

Make custard combining milk, beaten egg yolks and sugar. Freeze to thick mush. Line mold with crushed macaroons and cover them with custard. Whip cream and add chopped marrons, beaten egg whites and sherry. Fill center of mold with mixture and pack.

Desserts

MARRON PUDDING

Serves 6

$\frac{1}{2}$ c sugar
1 pt. milk
3 eggs, separated
6 macaroons, crushed
 $\frac{1}{2}$ pt. bottle marrons
 $\frac{3}{4}$ pt. heavy cream
1 t sherry



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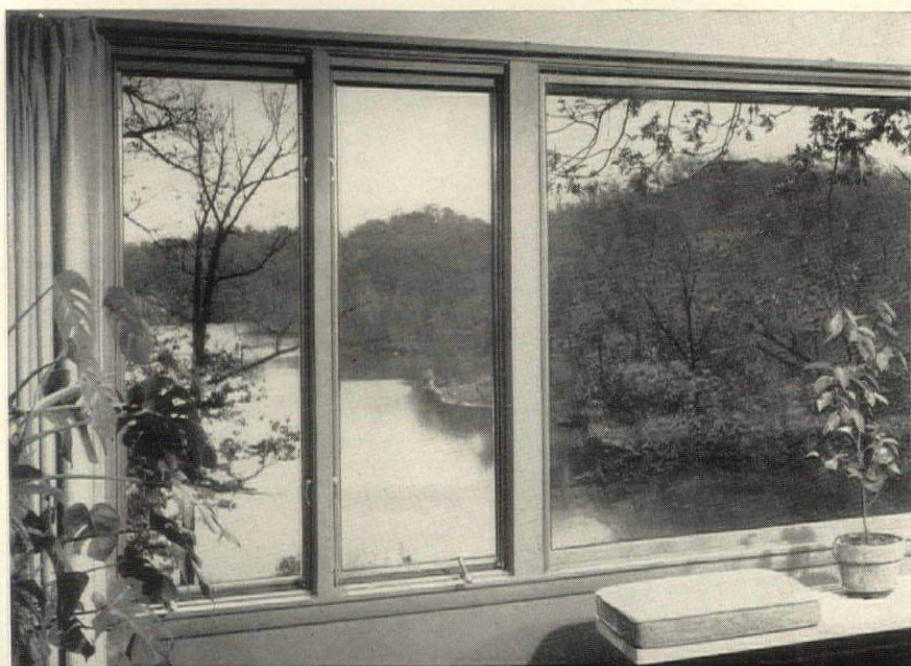


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continued from previous page

caning, brass finials. Parzinger.
Sheet and pillow case, "Baroque Monogram." Wellesley Textile Studio.
Blanket, all wool "Woolshire" in H&G Citron. Chatham Mfg. Co.
Wool felt. Central Felt Co.
Night table. Jens Risom Design.
Clock-radio (separates to become electric clock, portable radio). General Electric.
Lamp, ashtray and cigarette box at Americraft, 903 First Ave., N. Y. 22.
Bottom, right:
Wallpaper, "Trumps," black on white. William J. Galligan.
Towels and bath rug, "Luxor 1960" and "Sovereign" in Persian Poppy and Top Brass. Martex.
Gold bottles, "DruGold." Dru Dunn.

FRENCH COOKING

Page 96:

Willow bread basket at Basket Bazaar, 133 West Third St., New York 12, N. Y.
Brass wine cooler at Jenifer House, Great Barrington, Mass.
Wooden cheese knives, stainless steel blade bread knife, at W. G. Lemmon & Co. Ltd., 816 Madison Ave., New York 21, N. Y.

Sardine container at Hammacher-Schlemmer, 145 E. 57th St., New York.
Oval casserole, 3-quart size, stainless steel, copper bottom. Ekco.

"Susanette" revolving cutting board, at Lewis & Conger, 45th St. & Sixth Ave., New York 19, N. Y.

Page 113:

Salad basket with plastic handles at Bloomingdale's, New York 22, N. Y.

Paring knife with carbon steel blade, ebonized wood handle, at W. G. Lemmon & Co. Ltd., 816 Madison Ave., N. Y. 22.

Cruets, cutting board, mortar and pestle, spice jars at Bazar Francais, 666 Sixth Ave., New York 10, N. Y.

Salad bowl, servers, four individual bowls, pepper grinder and salt shaker at B. Altman & Co., New York 16, N. Y.

DINNER, FRENCH COUNTRY STYLE

Page 99:

Tureen, Adams ironstone Ceres shape, and ladle. At C. D. Peacock, Inc. State & Monroe Sts., Chicago, Ill.

Goblets, wine glasses, Celeste blue, at Lord & Taylor, New York, N. Y.

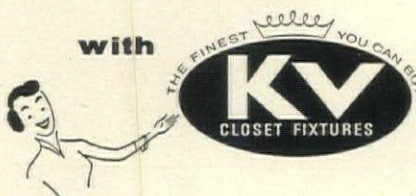
Copper salt and pepper shakers at La Cuisiniere, 133 East 55th St., N. Y. C.

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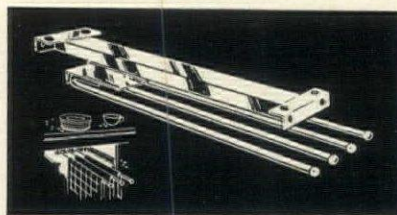
into convenience

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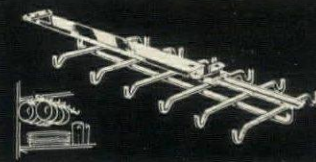
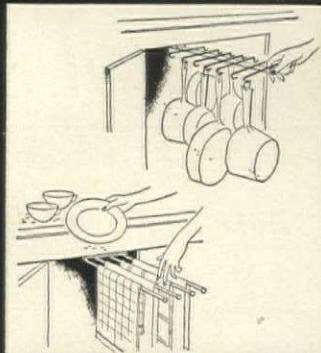
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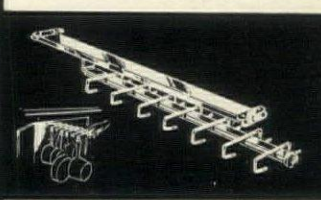


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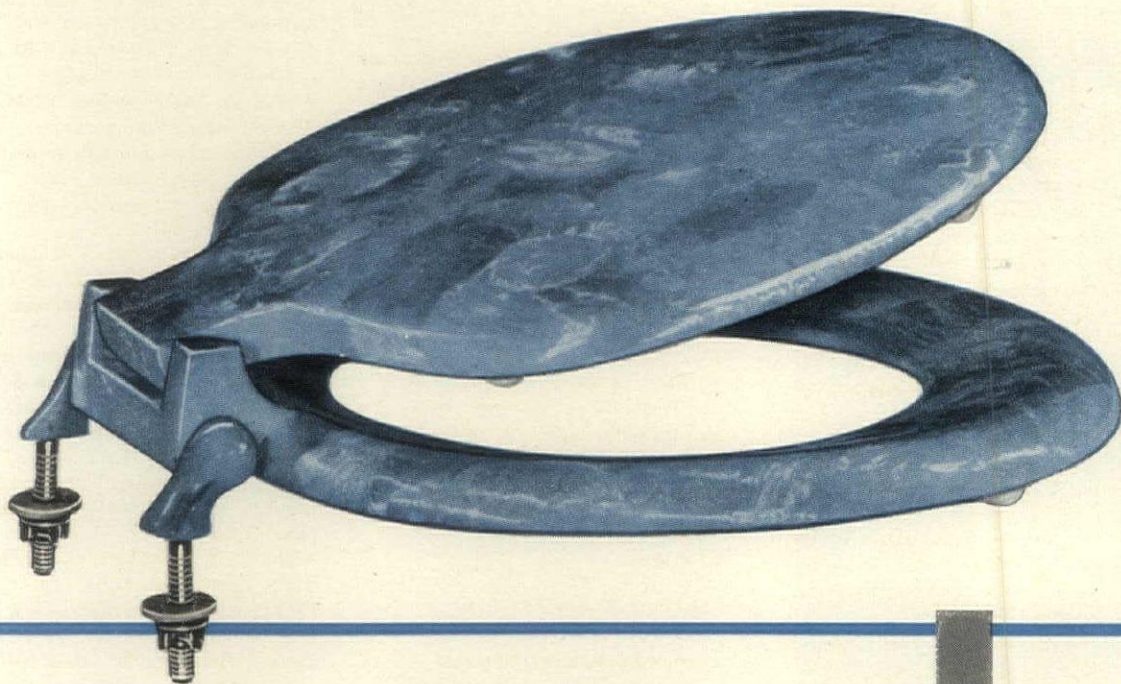
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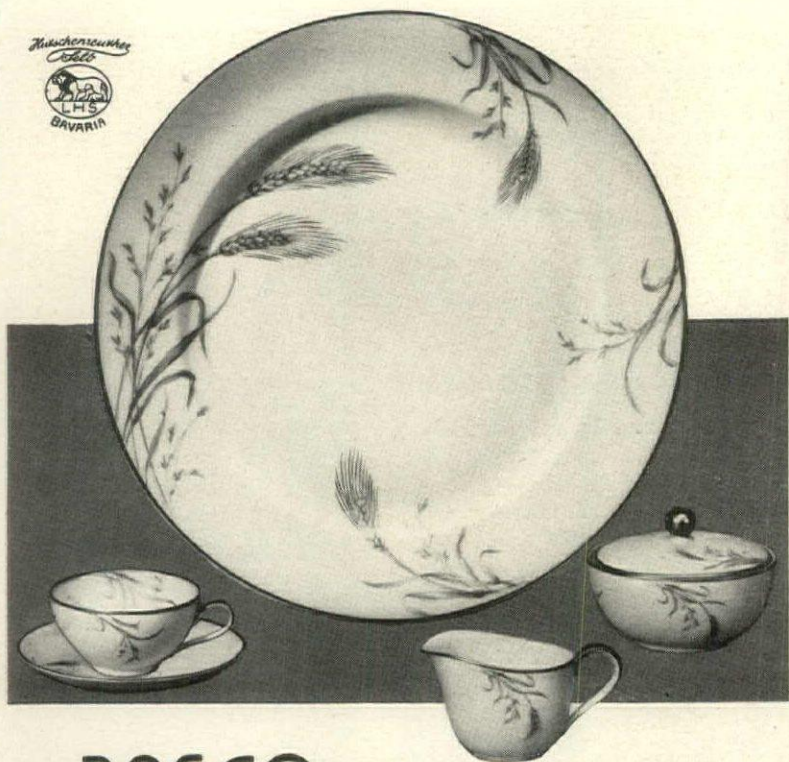
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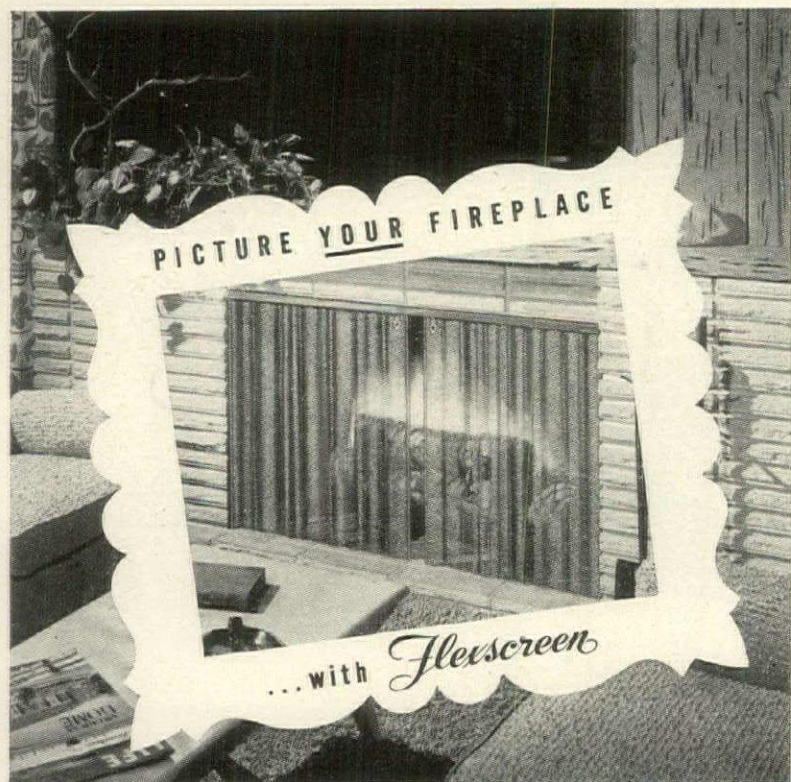
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TURNABLE

CHOOSING SIDES

BY IRVING KOLODIN

It is not too long since the music lover—whether his taste was for the light, the heavy or the in-between—was the only one to benefit from the record and to value what it provided. Thanks to the tape-recording process and what it can contrive, there are compelling reasons why even the tone-deaf (I shudder to think that such a category may exist) can find pleasure and reward in the long player and its mate the disk.

Where vocalists—using the term in its broadest sense—are concerned, few have exceeded Sir Winston Churchill in the power to engross and animate by the sheer power of speech. In the latest of the "I Can Hear It Now" series (Columbia 5066) Fred W. Friendly and Ed Murrow have given us a profound exercise in the persuasive power of superb prose. Innumerable archives have been called upon to provide a dramatic review of Churchill's insight into the roots of all recent (and much current) evil, ranging from his pre-war speeches when Hitler was regarded as a "pushy" but hardly dangerous fellow, to the rallying cries of wartime, and warnings of the "peace."

A model of interlocution

The vocal bite and verbal inflection of all the famous Churchillisms—"some chicken, some neck," "that jackal, Mussolini," "an iron curtain has descended" are here preserved in all their immediacy. Also there is a sample of the famous occasion when Churchill stood before a joint session of the United States Congress and remarked that he might have gotten there "on his own" had his father been American and his mother British, rather than "the other way around." Murrow's terse narration is a model of what such interlocution should be, the assembling of the bits into a continuously absorbing whole.

Another context of voices is provided by Heritage LP-H0059 in which is presented a twenty-year review of the famous "Town Meeting of the Air" broadcasts from Town Hall in New York. Besides sounding again the broad drawl of Wendell Willkie, the cantankerous voice of Harold Ickes and the top-sergeant snarl of Hugh Johnson, on to the measured irony of Fiorello LaGuardia and the hard-core sense of Robert A.

Taft, the hour-long disk recalls many of the rapids we have run in our time: "Intervention," "Lend-Lease," "Fourth Term," the "U.N.," the "Welfare State," "Korea," etc., etc. What is most useful is that it re-creates in the words of, say, Senators Nixon, Knowland, and Sparkman, the atmosphere in which General MacArthur's recall from Korea was discussed when it was happening, or the fight for "Equal Rights" led by Walter White, or even the baleful influence of the comics with John Mason Brown pitching and cartoonist Al Capp catching. John A. Daly conducts this tour of the past in his urbane way, and with a warm sense of what it means to live in a land where opinion is aired, not grounded.

The humanitarians

The same Heritage firm has produced a number of other "documentaries" of more specialized but still interesting sorts: a collection of humanitarian sentiments from Gandhi, Einstein, Nehru, etc. entitled "Conquest by Love" (G 0050); a choice collection of addresses, especially interesting in this Presidential year, called "If I am Elected" (A 1201); and for those who have forgotten how one of the great men of our time sounded "Shaw Speaks" (A 0074). Others who have contributed to the considerable total of similar interest are Decca (9628) with "F D R Speaks," RCA Victor with "Mr. President" (LM 1753) and "Campaign Speeches of Adlai Stevenson" (LM 1769), not to mention the first three issues of the "I Can Hear it Now" series (Columbia ML 4095, 4261, and 4340), which pass in fascinating review the sound of the world as it was between 1920 and Pearl Harbor.

Some of the sports sounds in the latter were so welcomed that Columbia authorized the creation of an entire LP titled "Greatest Moments in Sports" (ML 5000). Necessarily fragmentary because a microphone was not always conveniently available to record a competitor's words as the drama occurred, they nevertheless bring back, through reminiscence of Carl Hubbell, Dizzy Dean, Gene Tunney, Jack Dempsey or Knute Rockne, the emotions and elations

(Continued on next page)

continued from preceding page

of their great feats. Of prizable value is the on-the-spot quote, as it happened, of Joe Louis saying, early in the war, that he was confident of American victory because "We is on God's side." Red Smith and Marty Glickman, two men of eminent qualification, are the editorial brains of this worthy endeavor.

The lighter sides

From the historical to the hysterical may seem a transition too great to be made between paragraphs, but it is even more easily made by changing disks on the record player. It may be cheating a little to import Victor Borge, Anna Russell or Gerald Moore at this point, since all utilize music to some degree in their performances, but let us say that on the whole it is painlessly administered. Of course everybody knows Borge, so that record numbers alone will suffice (Columbia CL 554, CL 6013, CL 646), and almost everybody knows Anna Russell ("Sings?" on Columbia ML 4594, "Sings! Again?" on ML 4733, "Guide to Concert Audiences" on ML 4928, and "Square Talk on Popular Music" on ML 5036). For those unacquaint-

ed with the latter, she is the song satirist who has been described by one ebullient reviewer as "the funniest woman in the world." This merely confirms what we have known right along—namely, that Beatrice Lillie is out of this world—but let us not quibble about mere exaggeration where enthusiasm is concerned. Russell is a very funny person, and her depiction of concert types, burlesques of trends in current music, and deflation of pretension in general comes through the loudspeaker very effectively.

On a quieter, more sophisticated level of drollery is the performance of Gerald Moore, the Torontonian who has made his home in London for thirty years. He has also made a reputation for himself as the pianist most in demand as accompanist when the premier singers, violinists, 'cellists etc. of the world visit London to perform in public and to record. A witty man as well as a wise one, Moore first put his thoughts forward in a series of books, of which "The Unashamed Accompanist" bears the same title as his lecture-recital disk (Angel 35262).

(Continued on next page)



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CHOOSING SIDES

continued from preceding page

The valuable observations in his books prompted an enterprising impresario to try Moore out as a platform personality on his own at an Edinburgh Festival of a few years back. The venture prospered so well that his orbit widened, bringing him to New York in the fall of 1954, and for a swing through the country earlier this winter.

Moore not only has the tricks of the trade at his fingertips, enabling him to differentiate, pointedly, between the true and the false in the accompanist's art; he also has a lively sense of words to convey his thoughts, and a polished platform manner to keep an audience interested. Proper enjoyment requires the musical interest to follow Moore's discourse on the part an expert accompaniment plays in the full performance of Schubert songs or the creations of Debussy and Ravel; but his wide-ranging stock of anecdotes and allusions are suitable for mixed company—meaning, in this instance, music lovers and non-music lovers.

As for the enjoyment of the spoken word itself, the catalogues are now so full of a number of things that one almost expects a disk titled "Walt Whitman—Leaves of Grass" on the Poetry label (300) to offer readings by the Good Gray Poet himself. However, if science cannot contrive that miracle for a man who died in 1892, it has been forehanded in preserving the utterances of the man most closely linked with Whitman to Lincoln ("O Captain, My Captain!") and to the land ("I hear America singing"), Carl Sandburg. On Decca 5135 are excerpts from "The People, Yes" and on Decca 7541 a collection of other gems. Even more extensive is the SR Original 1 on which Sandburg reads his "A Lincoln Preface." This sums up more of the grandeur and the simplicity of that man than almost anything ever written about him. For those of other tastes, the shelves are laden with provocative matter by writers from Aiken, Conrad to Williams, Tennessee. That, however, is another story.

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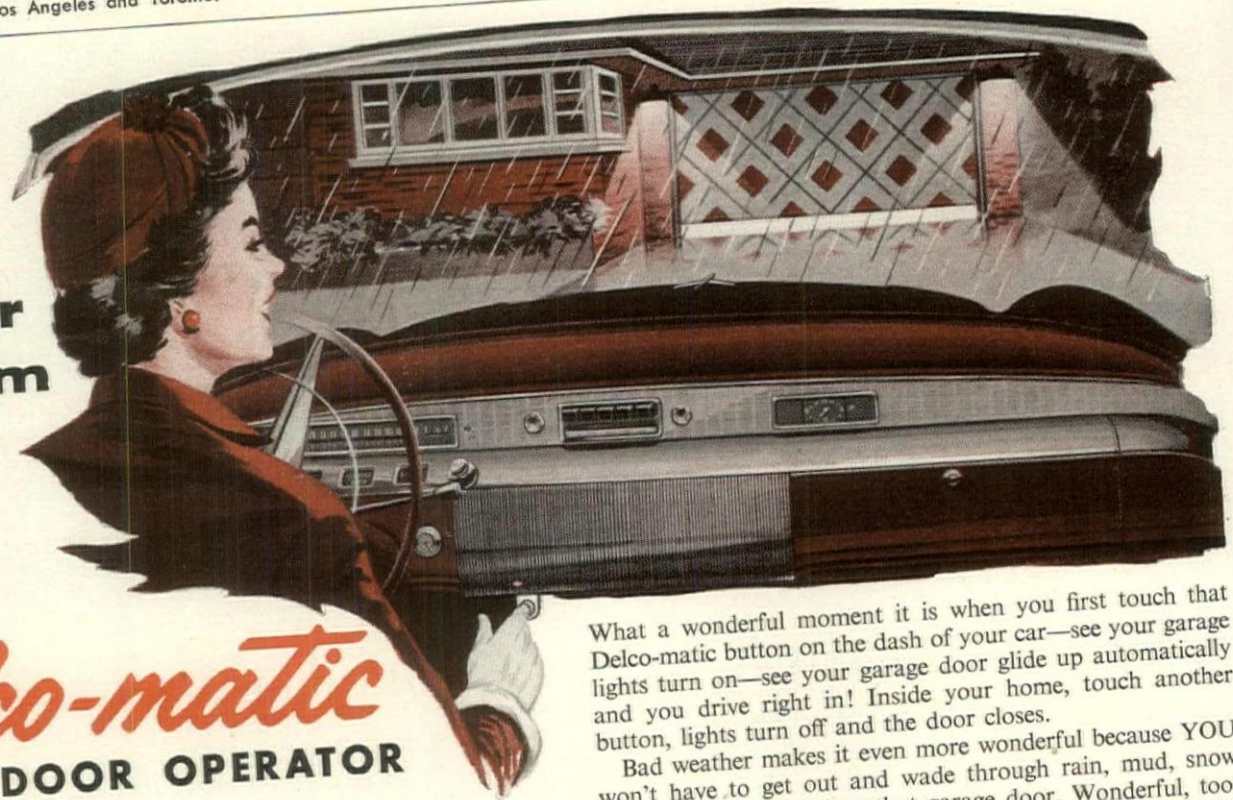
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HOME SCREEN

THE LAST DAYS OF THE TV SCOFFER

*Snobs of the Kafka and casserole caste
need another good thing to ignore*

By ANDY ROONEY

Things are getting tough all over for the Super-Cerebral set. First they had to give up Not-Going to the Movies as a sure-fire conversational gambit at their little casserole gatherings. Now it is becoming increasingly difficult to interrupt the consumption of *moules marinière* with a diatribe on Not Watching Television. But in the last strongholds of diehard Non-Watchers the subject, though moribund, is still forlornly alive, and a briefing on the tactics of *Watching* versus *Not-Watching* Television will benefit the unwary Watcher who chances upon their company.

At their parties people stand around in small clusters mentioning shows they didn't see, didn't bother to watch or started to watch and turned off. If someone mentions a specific show, the classic conversation goes this way.

First Speaker: "Did you see that thing they did on Channel Four last night?"

Second Speaker: "I started to watch it but I turned it off."

Third Speaker: "I never turn my set on anymore."

Fourth Speaker: "We don't own a television set. I wouldn't have one in my house."

The fourth man speaks with the same intense pride as the person who used to say, "I haven't seen a movie in eight years." The second and third speakers used to go to the movies only to see *Maedchen in Uniform*, *The Bicycle Thief*, *Nanook of the North* and reruns of early Chaplin pictures.

Non-Watchers can be recognized readily by any Watcher. If you are a Watcher and detect any of these signs, don't mention television unless you're prepared to defend yourself. The average Non-Watcher took up gin-and-tonic about four years ago and has already given it up in favor of vodka-and-tonic. In the winter he drinks martinis on the rocks, please, very dry. He eats late. The best play he ever saw closed after 17 performances on Broadway but he goes to The Theatre regularly.

He'll usually ask what happened to Henry Morgan, whom he loved, and if he has traveled recently it was to Italy or Spain.

According to the evidence Non-Watchers themselves submit, they spend their evenings listening to hi-fi and reading good books. If book publishers have not indicated any sharp upturn in sales which they can attribute to Non-Watchers' purchases, it is probably because these people read Sartre, Kafka, The Kenyon Review and are re-reading Melville. No one actually buys these. One has them.

Offhand, you might think that because Non-Watchers don't watch, they don't know anything about television programs. Nothing of the kind. They read television critic John Crosby and agree with everything he has to say. There are very few casual Non-Watchers. Not watching television is something you don't get into by chance. Every day of his life the Non-Watcher is aggressively not watching television.

If you're a fighter who doesn't like to go out of his way to avoid trouble, you might want to join forces with a small but militant group of needlers called Television Defenders. There are a few tricks all Defenders should know.

First, in any gathering where it looks as though the topic of conversation might turn to television, get on some mutual ground with the people you have spotted as Non-Watchers. Start talking about The Theatre, for instance. Pick a Broadway play and say, perhaps, "I thought the book was weak but Pinza carried it beautifully. He doesn't even have to sing." They may or may not agree but at least you've tricked them into thinking you're one of them. If they agree that Pinza was superb, say quietly but firmly, "I've loved everything he's done on television, too, haven't you?"

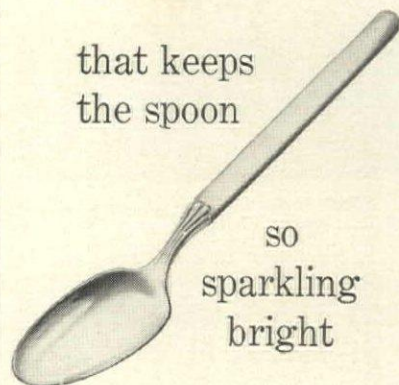
You haven't whipped them but you've got them off balance.

If the Non-Watcher takes a
(Continued on next page)



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the spoon



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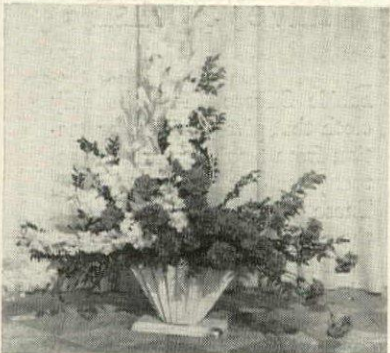
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TV SCOFFER continued from preceding page

condescending attitude towards your viewing, be careful. He might ask, for example, whether George Gobel is on every night or not. Don't let him look you in the eye and get away with that. They are a sneaky lot. Look him right back in the eye and tell him, "Every night but Sunday," or, "Every other night." He knows as well as you do that Gobel is on once a week.

A variation of this same attack by the Non-Watcher might go this way. "I've heard a lot about some new comedian. Ah, what's his name? George Grobel? Is he good?" Your answer is, "I watched Grobel the other night and I never laughed so hard in my life."

You've just made a lifelong enemy; he knows you both know the man's name is Gobel.

An incident that occurred at a Chicago cocktail party a short time ago shows the militant Watcher at the top of his form. The hostess at the party was being congratulated on her taste in furniture.

"I hope you notice," she said, "We don't have a television set."

The Watcher had noticed that the cheese was spread awfully thin on the crackers, but he honestly hadn't noticed the absence of TV. He was from Connecticut and he was pretty used to sets concealed in old Dutch sinks. It didn't occur to him that there was or was not one in the room, but he did recognize his hostess immediately as a belligerent Non-Watcher.

"I wish we didn't have one," he said, rising to the challenge magnificently. "I waste more darn time. The other night I got trapped into wasting a whole hour and a half watching Gian Carlo-Menotti's new opera *The Saint of Bleeker Street*.

He could not have scored more cleanly. Carlo-Menotti is a Non-Watchers' darling, and the play had been more effectively presented on television than it had been in its short run on Broadway. The hostess was put in the position of having to agree with him that watching Carlo-Menotti was a waste of time, or of disagreeing and finding herself defending television. She excused herself to introduce a new couple coming in the door.

Non-Watchers have suffered heart-breaking setbacks in the past two years. Broadway plays have been done on television;

ophthalmologists have made statements to the effect that TV is not bad for children's eyes; Fred Allen has appeared regularly on the kind of quiz show that was too good for radio; it has been announced that the coming TV season will see Sir Laurence Olivier in a three-hour version of *Richard III*. (Which, for all most Watchers know, is longer than Shakespeare wrote it.)

There are even indications that television is not stifling our creative talents or taking away our appetite for first-hand experience. Just as many people are climbing tall mountains; just as many kids are running away from home; authors are writing more books, poets are writing more poetry and inventors are inventing more inventions. There is no evidence that people are running in a rut. By absorbing some information and entertainment in an easily digested form, Watchers are simply filling in the big cracks everyone has in his productive, creative, reflective day. Television viewers are reading more newspapers and more magazines more thoroughly than ever before because they are interested in more things. Television has opened up thousands of broad avenues of interest to them.

The industry doesn't have time to claim this for itself but it is even probable that television has already begun to improve our republican governmental structure. It is becoming increasingly difficult for an office-seeker to win an election unless his opinions and philosophy accurately reflect the majority of the people he wants to represent. If a Non-Watcher read everything of a political nature that he could get his hands on, it would be hard for him to match the information a Watcher is exposed to on television.

Naturally there are hundreds of television programs no intelligent person would want to have to defend, but regardless of the merit of any one show or any series of shows there are few people whose waking moments are filled so full of the culturally pure that they can't find time for six or eight hours of television a week. A little intolerance can be a fine thing; it might be well if more Watchers were a little less patient with their friends who raise eyebrows when the subject of television comes up. Perhaps then they'd find something new to disdain.

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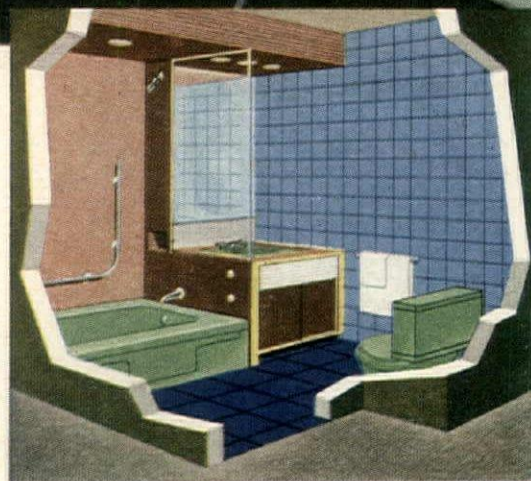
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THORNTON LADD *continued from page 93*

office that he had not realized before?

"I have learned that the future of architecture depends on close coordination between the architect, the landscape architect, the contractor, the interior decorator—and also the banker who finances the construction. Every project should be the joint effort of everyone concerned with building the house. In my own office I have a decorating and landscaping department, and I have mechanical and structural engineers and real estate advisers working with me on a consultative basis. The architect's responsibilities are no longer confined to drawing up a blue print of the house plan—as a matter of fact, it never should have been only that."

In other words, an architect ought to be a kind of chief of staff in charge of planning and building the house?

"That's right. Otherwise you have a client calling on an architect who presents him with a plan. Then the contractor steps in. The idea has not been explained to him; he hasn't been consulted. Possibly he will object to some feature of the house. And he may be right. Or the other people involved may have reason to object. The terrain may be wrong for the house the client has in mind. Or the financing. Or the landscaping. So why not work out all these problems in detail at the outset and with coordination? The success I have had so far is not mine alone. I share it with all of the other technicians, artists and engineers I work with on every project."

What does Ladd think of the state of architecture in America today?

"I think we are in the midst of a real renaissance in America. One can detect all the earmarks and the conditions of a renaissance—prosperity, leisure, mobility, turmoil, social and economic change, and especially an attentive public, receptive to new ideas. Houses must be redesigned not only to eliminate the need for servants but to include gadgets so that these—the thermostats, the checkvalves and the wiring—will be present yet unobtrusive. These are problems which challenge and stimulate architectural inventiveness."

How does Ladd visualize the relation between the architect and his client?

"People who want to build houses today need the advice of

architects as never before. There are new materials, new fabrics and new gadgets which they are likely to overlook unless they consult those who know what these are and how they can be utilized. Also, most clients want more house than they can afford. It's the architect's job to help them decide what to do without."

Thinking of your own conventional split-level suburban home, you ask Ladd how the average American looking for a house can aspire to any kind of individuality of design. Aren't most houses mass produced and consequently standardized?

"Yes—and I think the standardization leads to decay. The solution is to mass produce certain units of the house—kitchens, bathrooms, garages, utility areas—as economically as possible. Then other units such as living rooms and bedrooms can be set aside and designed according to the tastes, the needs and the inclinations of the owner. There is no reason why such a house should cost much more than the take-it-or-leave-it houses going up today. I have designed homes for as little as \$16,000. I have finished one recently that cost about \$10 a square foot."

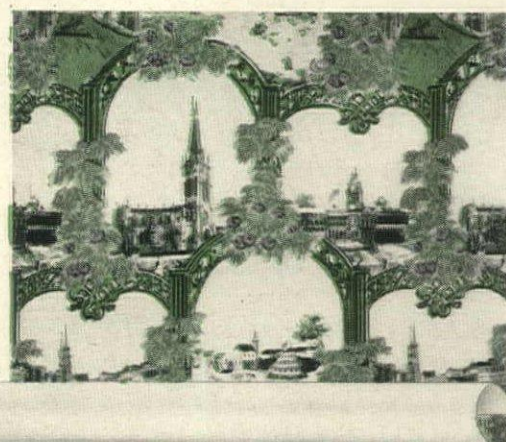
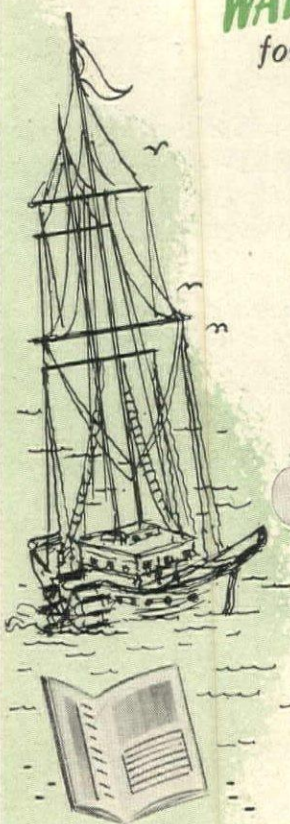
What are Ladd's plans for the future?

"I want to go on doing what I'm doing. I like my work so much I don't have much time for diversions. Music? Yes, of course. And I read as much as I can. My other interests? Oh, I dart around. I have become interested in the Dead Sea Scrolls. It's one reason why I'm looking forward to going to the Near East this winter. But I don't seem to have much time for other things. There is so much work to do."

It's getting late. The sun is beginning to sink into the bank of yellowish smog floating above Los Angeles. You hear the swelling murmur of the late afternoon traffic on the Pasadena Freeway. Here on Hilltop the air is growing cool.

You walk back past the quiet gardens, the breath-taking vistas, the slabs of masonry and the glass walls. Ladd suggests that you stay for dinner and you would like to be able to accept, but you can't. So you shake hands and get into your car. Driving away you look around and wave goodbye and he waves back. You remember him standing there, a young man alone on a hill top with big ideas and plenty of time ahead of him.

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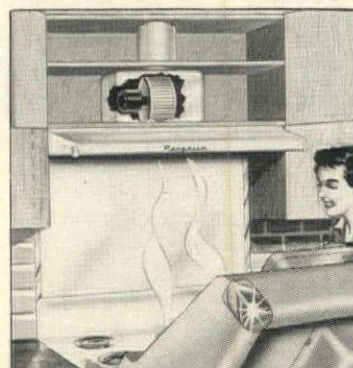
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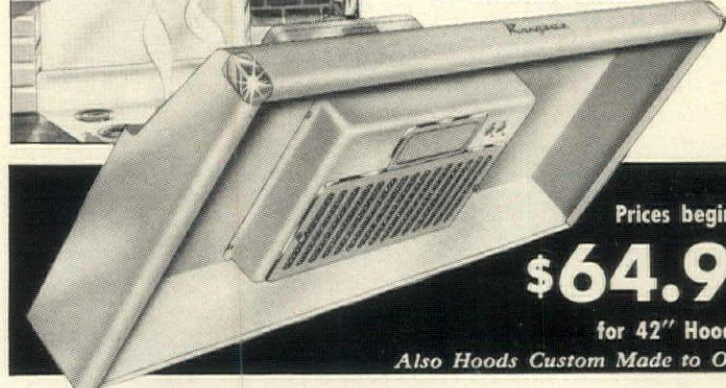
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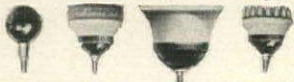
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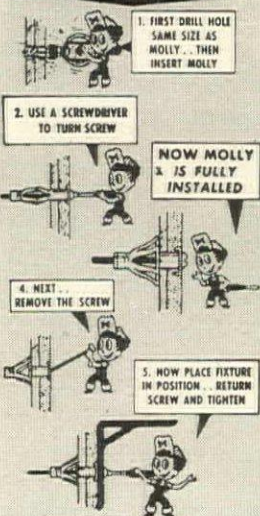
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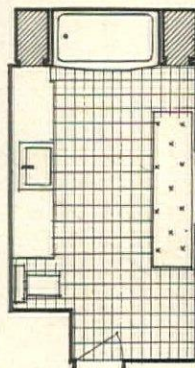
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THE KEY TO PLANNING

In building a new bathroom or modernizing an old one you will find more materials, equipment, color schemes and distinctive accessories on the market today than were ever available before. They offer better performance along with better looks—longer life and less care. But before you pick colors and countertop decorations give some thought to the essentials of a good bathroom. Better bathrooms begin with better planning: for storage, lighting, ventilation, warmth, durability, quiet, easy cleaning, sound plumbing and fixtures. These are the ingredients that determine whether a bathroom is as convenient as it is beautiful. Here are plans and picture of bathrooms that meet the requirements.

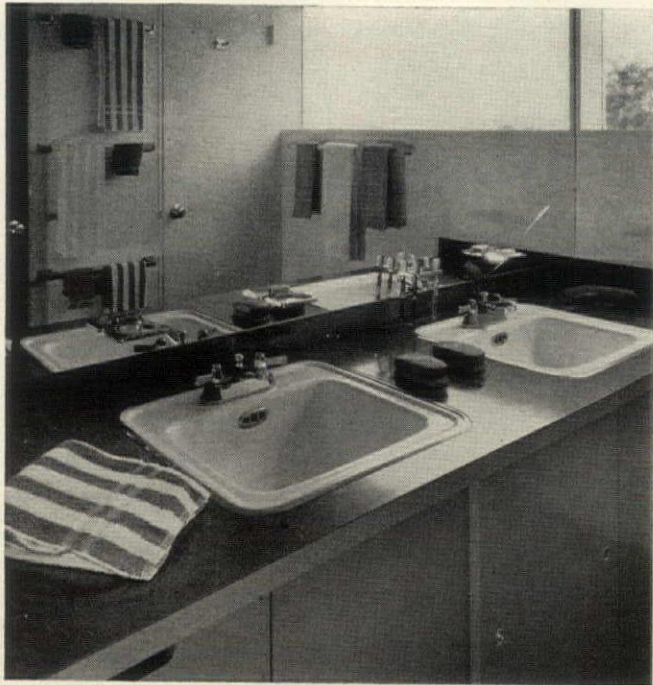


LEONARD

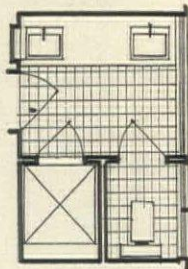


Man's bathroom includes the luxury of a cot for a nap and storage for portable massage table in closet at right of tub. Floor is vinyl in spatterdash beige pattern; walls and countertop are ceramic tile in gunmetal color. Long cabinet with washbasin has plentiful storage. *Architect, George Hickey III.*

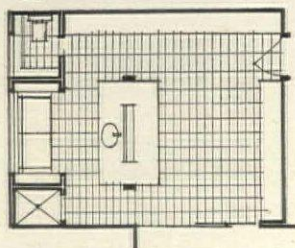
A BETTER BATHROOM



Children's bath has twin lavatory basins to speed up early morning dawdlers. Shower and toilet occupy adjacent compartments in the simple floor plan. In the mirror, which is large enough for several children to use at the same time, can be seen individual towel bars at heights small children can reach. Architect, Eliot Noyes.

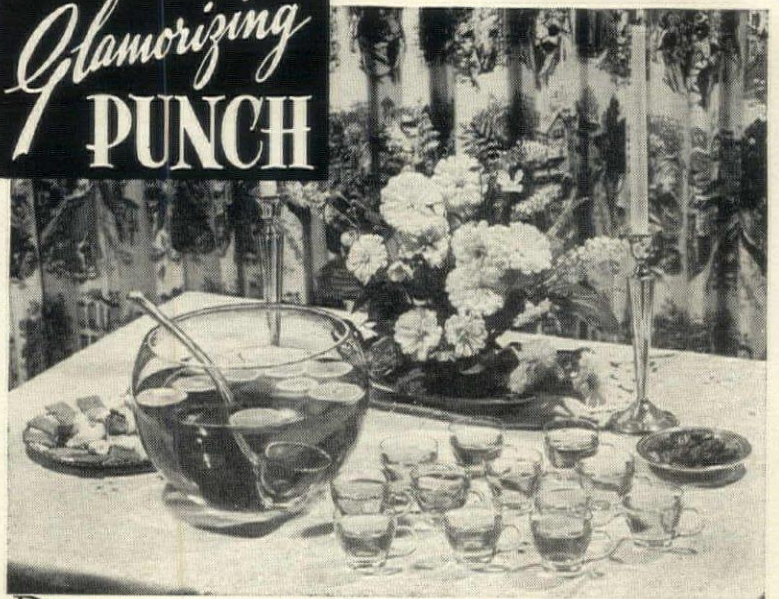


Good storage is the outstanding feature of this bath-dressing room. The picture shows only half of the long storage wall (see plan right) which is divided into compartments and drawers sized for clothing. There are bookshelves, day bed between shower and toilet compartments, for relaxation after bath. Architect, Burton A. Schutt.



(Continued on next page)

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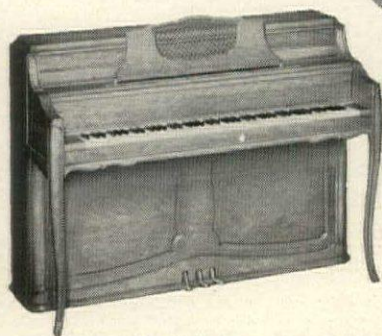
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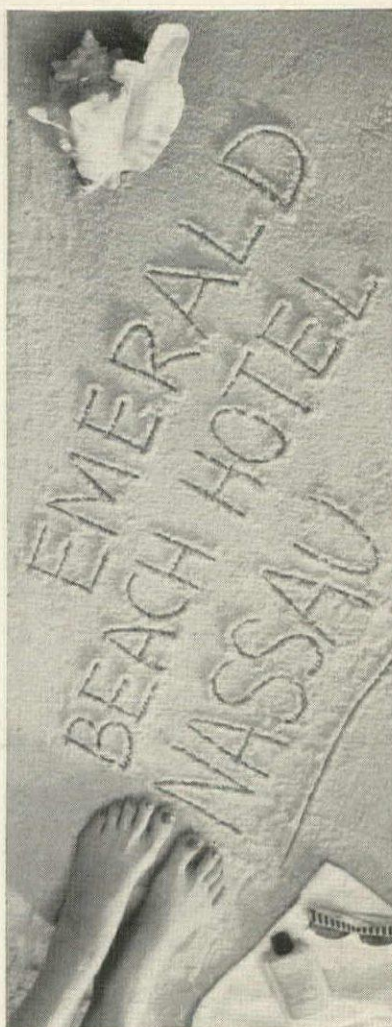
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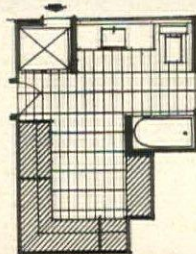
BETTER BATHROOMS

continued from page 127

Many new baths open to garden or sun deck



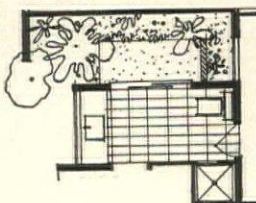
Shower is accessible from bathroom or from outdoor terrace in this plan. The terrace includes a pool. As plan at right indicates, half the space in this bath-dressing room is devoted to storage closets. Two bedrooms open into it. Architect, *Burton A. Schutt.*



SHULMAN



Private patio is part of bathroom. Sliding window wall at one end of room lets you step directly outdoors for sunbath. High brick wall with handsome foliage shields area. Curtains draw across window. Countertop gets daylight from overhead window. Architect, *Burton A. Schutt.*



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PACIFIC PINPOINTS

continued from page 15

mya. Nineteen hundred miles from Honolulu and nearly 1,300 from Fiji, it has elbow room, if not much else. A mariner's handbook declares: "The most conspicuous objects . . . are the wreck of the *President Taylor*, located near the western side of the island near its main entrance; a lone palm tree on the northwest point, and a large *kou* bush on the southwest point."

There you have the scenic attractions of this island, so important that neither Britain nor the United States is willing to admit the other owns it. Hence, the eight square miles of coral bordering a blue lagoon (twenty feet is the highest elevation) now form an official condominium, with officers of both governments on an atoll which never supported a native before aircraft made it important.

Luxury of Yore

Canton was an over-night stop on the original South Pacific flights of Pan-American World Airways. Scheduled flying boats put down on the lagoon in 1939, and passengers put up at a hotel which even boasted a French chef. Luxury lasted until the war, when the hotel became a Navy club and the *President Taylor*, a round-the-world liner, landed 1,200 soldiers sooner than planned—by going aground on the coral reef.

The ship never did get off and the soldiers sometimes thought they wouldn't, either. But expected attacks on the island never developed. The airfield the soldiers built served importantly while war lasted in the South Pacific, then found traffic dwindling as battles moved west.

Faster and bigger planes have lessened Canton's post-war importance, too. Planes of three airlines (Pan-American, Qantas and Canadian Pacific) still stop there but usually only for refueling. The hotel operates on a stand-by basis for delayed passengers only, and even the *President Taylor* must be taken off the list of landmarks. Most of the old luxury ship was salvaged in a two-year adventure by a group of cooperating amateurs in 1953-55, the only news development in recent Canton history.

Wake island is the most famous of my favorites, but the traveler who arrived with no information might have trouble deciding on which of three islands—

(Continued)

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continued

Canton, Wake or Kwajalein—he was at the moment. All are atolls, all similar. Wake has had the biggest typhoon, Kwajalein the most desperate battle, Canton the longest international argument. But on any of the three, the traveler not in too tearing a hurry might wish for a little non-serious engine trouble to hold him over—it's about the only time anybody gets to see more than the airstrip and a restaurant; and a few hours can be fun. (Airlines don't sell tickets to any of the three without special arrangements: not enough accommodations, water or food to supply too many casual visitors.)

Strictly for the Birds

There are no better reefs for exploring than these. Australia's Great Barrier reef is hundreds of miles long, but far out to sea and often impossible to land on. By contrast coral at these atolls is close to shore and just as vivid in color and thronged with fish and mollusks. Personally, I'm a non-working swimmer, content to float in soup-warm water or to mooch around a reef with a diving mask not trying to spear anything, just to pick up a few bright cowries or to marvel why *bêche de mer* should ever be a delicacy, or even considered food.

Why should anybody care for coral blobs without even a decent tree on them? Well, there are the birds: terns, boobies, frigates, albatross, nesting in the brush, crying in the star-lit night and bobbing endlessly on the beaches. Birds have interfered with aircraft take-offs on some islands; millions of terns lay their eggs and rear their young on the sand at Wake; at Kwajalein, birds came back almost before the shooting stopped, restoring some slight sanity and balance to that 1944 scene of horror and death.

The fish are interesting whether you're hooking a big *ono* or tuna, watching stupid parrot fish and *wrasse* nosing a wreck, or diving down to spear a perch or huge grouper, or just spying on the tiny, bright blue, bright red or striped and spotted minnows which flutter around every cranny in the coral.

And if you can't find some interest, or human parallel, when watching two hermit crabs battle fiercely for a larger shell each of them needs because he's outgrowing his present stolen home—if you can't get something out of this, you need the rest on an atoll, you really need it.

There isn't time to describe
(Continued on next page)

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I am a Christian. Does that make me my brother's keeper? When my stomach is full must I be concerned about others, whose stomachs are empty? Must I? Am I *compelled* to think about these others? Or is it just, God helping me, that I *want* to think about them and because I have a heart, desire to help them?

No gift is too small to give a child a bit of bread. Or you can have some pitiful, homeless and hungry child brought into a Christian Children's Fund orphanage-school and be given a decent chance in life by "adopting" a child. The cost, \$10.00 a month, is the same in all of the following 28 different countries: Austria, Borneo, Brazil, Burma, Finland, Formosa, France, Free China, Greece, Hong Kong, India, Indochina, Indonesia, Italy, Japan, Jordan, Korea, Lapland, Lebanon, Macao, Malaya, Mexico, Okinawa, Pakistan, Philippines, Puerto Rico, United States and Western Germany.

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PACIFIC PINPOINTS

continued from preceding page

all the stops in detail. Nandi, where the New Zealanders are separated from the Australians for their separate journeys home, is a field on Viti Levu, largest of the Fiji islands; and the four airlines serving it (Tasman Empire Airways, in addition to the three which touch at Canton) take care to advise passengers: don't try to walk to Suva, because it's 140 miles away and don't run when you see a big barefooted man, fuzzy-haired, uniform-coated and wearing a saw-toothed skirt. Fijians haven't eaten anybody (except, perhaps, a few Japanese soldiers) since the turn of the century; and these lads who meet the planes are merely policemen, interested in whether you're carrying opium, but willing to be photographed if you're not.

Like Agana on Guam, Nandi is in true tropical forest country. Rain forests are nearby; mountains rise steeply around; and if the wild parrots don't screech loudly enough to be heard, it's only because they've given up trying to compete with the juke boxes in the airline lobbies.

Oddly, Labuan, off North

Borneo, exists for the same reason as Sandspit and Annette, on the Inside Passage to Alaska. As at Ketchikan and Prince Rupert, the mainland of North Borneo resists large airplanes. There are small fields, hugging the coast beside the 14,000-foot mountains; but the man who wants to see Dyaks, flying foxes and cobras on Borneo must transfer at Labuan from heavier ships. And if he tires of the mountain-and-sea view from the clean but very hot airport hotel, he can waste time easily, walking down roads through brilliant hedges and beside the tropical jungle. There's also the astonishing sight of a beautiful military cemetery, containing the graves of some thousands of Australians killed in the battle for recovery of Borneo at the end of World War II—a battle which most Americans, absorbed by developments in the Philippines and Okinawa, didn't even know was occurring.

In commuting around the Pacific for a dozen years, I've become familiar with the gustatory delights of Hongkong, the courtesies of Tokyo, Bangkok's temples

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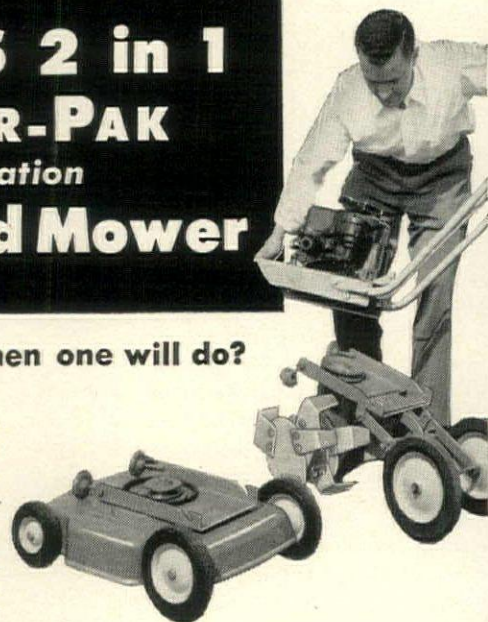
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PACIFIC PINPOINTS

continued from preceding page

and Sydney's traffic. Each of these places and even parts of Korea have their charms (although sometimes they're a little hard to find). But the jumps between all are long, the flights tiring. I'm therefore grateful to the little islands, those which come between the places anybody thinks about. often. It's true that their importance is lessening. Pan-American planes now can catch "jet-stream" air currents at some seasons and skip Wake entirely on eastbound trips from Tokyo. Only government planes now use Kwajalein. New Northwest Airlines planes taking off from Japan sometimes fly all the way to Anchorage, Alaska, without ever getting low enough to look at Shemya or to

see a brown bear. On the Antipodes trips Canton soon may be skipped; and Borneo may build a mainland airport which will relegate Labuan to the approximate status it had shortly after the Civil War when an American consul named Moses received a grant in Borneo and the title "Rajah of Merudu and Ambong."

I shall be sorry when it happens, but right now, I'm interested in a spot in the Indian Ocean, practically off the map. I hear there are red-hatted natives, lots of coconuts and huge land crabs in the trees on Cocos. All I have to figure out is a reason to pop over from Sydney to Johannesburg and I'll get to see them all, on the islands en route.

PLAN YOUR OWN KITCHEN

continued from page 78

need professional help from an architect or builder for this. Plumbing, wiring, ventilation and installation will take a large slice of your kitchen budget; bear this in mind when you shop around for new cabinets and equipment. Compare the prices and performances of the different brands as well as their looks and ask your dealer if he can arrange for you to trade in old equipment. When you buy cabinets, make a basic, minimum list of everything you must keep in the kitchen with notes of any special storage you need. This will help you to determine the amount and type of cabinets to buy. You can choose from cabinets of two kinds, woods and metal, and have them finished in color if you wish.

Take accurate measurements of all equipment and include it, drawn to scale, in your finished floor plan. Then work out the elevation of wall areas and fit your base and wall cabinets to them. (Remember that although 36" is normal working counter height, it is a wise idea to have base cabinets 32" high at the counter where you use a mixer and beater.) If you intend to add new equipment in the future, see that you provide space for it in your kitchen plan. For instance, if you are going to add a wall oven, have a cabinet with the same dimensions at the point where the oven will be and you can make the changeover without expensive alterations.

Be sure to make adequate provisions for ventilation, outlets and lighting in your plan. A ventilating fan in a wall, cabinet or hood over a cooking top should have a strong pull and a large enough vent to enable it to work properly. Outlets should be provided near any counter where you use appliances such as a mixer, blender, toaster or rotisserie. You need even, shadow-free lighting for the whole kitchen with strip lights over each work surface.

The materials you choose for your kitchen are a matter of budget and preference. Stainless steel and mosaic tile are the most expensive countertop materials, cork the most expensive flooring but you have a wide choice of less expensive kinds. You may mix countertop materials for different purposes: surround burners with steel; have wood or marble inserts for food preparations. When it comes to picking a color for floor or countertops, remember this (and the cabinets) will be constant, unchanging factors in your kitchen color scheme; make sure these are colors that you will want to live with or that you can team with changes of curtains and accessories.

Your kitchen color scheme is again a matter of personal choice. One good rule-of-thumb is to have no more than three colors plus white. To avoid monotony, vary the textures you use in the kitchen.



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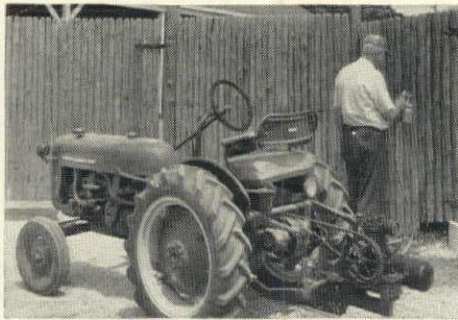
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ANTIQUES



ART PLUS HISTORY

By ALICE WINCHESTER

Love of antiques is more than a fancy for something old in the midst of much that is new, for any object that deserves the name antique has other important attributes besides age. It must have something of artistry about it, the touch of the true craftsman and the evidence of his creative skill. It is, moreover, an expression of the taste and customs of its times ("in the style of the period," as the saying goes), and so forms a tangible link with an earlier day. Antiques are age plus art plus history.

It is because of this triple character, I think, that more and more people are discovering the endless fascination of antiques. They are not only fun to look for and to find; they are satisfying to live with. A home furnished with antiques may have more novelty than one in the most modern style. It has distinction, and it gives a sense of stability and permanence that is welcome in these fast-moving days. And it need never be dull. There is a style to appeal to every taste; simple or elaborate, straight-lined or curvaceous, small-scaled or massive and within each style there is vast variety, since every piece is as individual as the craftsman who made it so painstakingly.

We have the antiques of all the world and of all times to choose from. One will prefer England's Georgian, another French provincial, another Italian or Swedish or Chinese. But to all Americans our American antiques make a special appeal, for they are a part of our own background. From American antiques we can learn a great deal about the people, ordinary as well as eminent, who shaped this nation; these are the

things our forebears lived with.

We find that each region shows its own character in its antiques. In colonial New England, Philadelphia, Virginia, and the Carolinas, all settled mainly by the English, the styles of Georgian England were transplanted, but with minor changes that made them different from those of the mother country and also each from the other. New York, with its Dutch heritage, followed Dutch styles but in its own idiom. In rural Pennsylvania and other areas settled chiefly by Germans, these colonists developed a distinctive expression in their craftsmanship. And always the new styles appeared here later than they had been introduced abroad, while the old styles lingered, especially in country regions.

Age is relative, of course. Most American antiques are not very old in years, as compared with those of the rest of the world, but they are old in terms of the history of this country. In parts of the Midwest settled after the Revolution, for example, the earliest locally made furniture is prized; a modification of Hepplewhite and Sheraton, it was made up to the 1830's following styles popular in the East a generation before. In the deep South, pieces in the early Victorian "French style" of a hundred years ago, which furnished many antebellum homes, are now cherished as antiques. The Southwest has its Spanish Mission antiques, the Northwest its



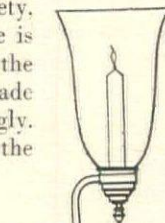
Silver tea pot,
Queen Anne



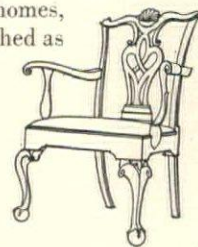
Windsor chair



Queen Anne
highboy



Brass sconce



Chippendale chair

(Continued on next page)

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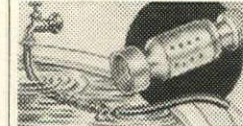
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BONDS

continued from preceding page

Scandinavian, the Mississippi Valley its French, the West Coast its Oriental. At the same time, the antiques of each region belong to the whole country and may be enjoyed anywhere, along with selections from all the lands from which America was settled.

This popular interest in American antiques seems to have begun about the time of the nation's hundredth birthday in 1876. That year, at the world's fair in Philadelphia, the first public exhibition of an American "period room" was shown. Called "The New England Log House," it was intended to represent a typical home of 1776. This exhibit started a craze for collecting American antiques (thought at the time to be a short-lived fad!).

In 1924 the Metropolitan Museum of Art in New York opened its now-famous American Wing, the first of the great museum installations where American antiques are arranged in architectural settings of the same periods to show how our people lived. Three years later Colonial Williamsburg in Virginia began to recreate an entire colonial city—public build-

ings, dwellings, shops, gardens, and all. Since then American period rooms have been installed in many of our major museums; the Henry Francis du Pont Winterthur Museum in Delaware consists entirely of such rooms, over a hundred in number. Whole villages have been restored, from Deerfield, Massachusetts, to Tombstone, Arizona, and historic houses open to the public (Mount Vernon was the first, in 1850) are scattered through the states.

All this has had tremendous influence in making Americans aware of antiques as a tangible part of our historical background. One of their many fascinations is that there is always more to learn about them. There is much more to it than being able to spot a Chippendale chair or a lacy Sandwich compote. There is the fun of discriminating between the fine and the inferior, of recognizing the rare, and of learning to tell true from false. And there are the countless historical bypaths down which antiques may lead, into the very lives of the people who made them and owned them when they were new.

Next in series: an article on Early American antiques.

HIS OR HERS

continued from page 61

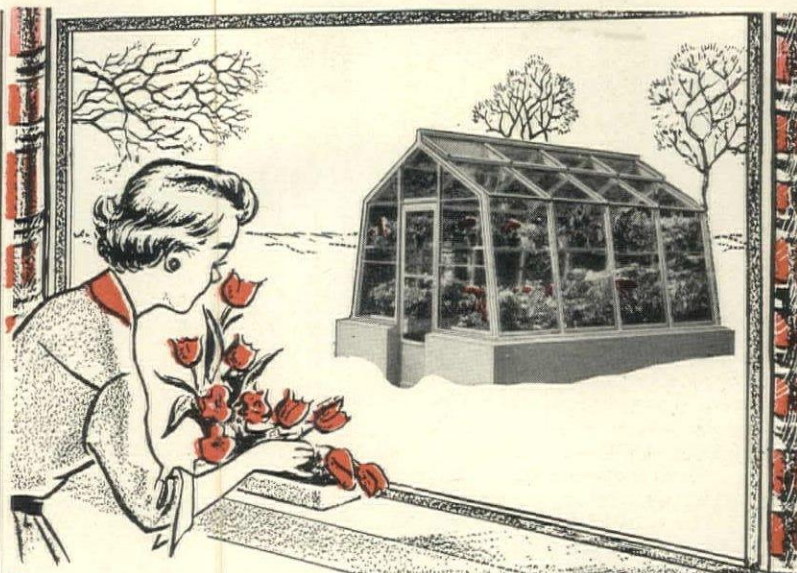
overdo it with taffeta draperies, jabots and fringe."

Mr. Levi: "I dislike the petticoat feeling as much as you do, but I believe a bedroom can be frivolous without going to the extreme. I don't mean *fin de siècle*. Decorating is neither feminine nor masculine; it is just a matter of good taste. Froufrou is out of style today anyway. Louis XVI furniture is an ideal choice. It has straight lines; yet it is dainty and not severe. There should be one big piece of furniture in the room such as a six-foot or nine-foot chest. I much prefer elaborate detail in the furniture rather than in the fabrics and suggest using plain fabric without any design unless it is a tone-on-tone damask or brocade. Taffeta would be my choice of materials for a master bedroom because it is crisp and light. In accessories, I like cut crystal and a few pieces of very fine china. The glitter of crystal keeps the room light in tone. Bristol Blue

is a perfect color for a master bedroom. Women usually like pink and blue, and since I do not approve of pink in a master bedroom, blue is a perfect solution. Blue is a good background color; it reflects most of the natural daylight and does not distort objects the way some colors do."

Mr. Pahlmann: "You are right about one thing, the color blue. It can be used many different ways. I like pale icy blue walls plus accent colors. If the room faces north, however, I would have a warm neutral pinkish gray on the walls and use a blue rug instead. I find that a certain shade of turquoise blue is flattering to a man as well as to a woman, and the object of all decoration is to put people in a good light. The only thing I can think of that doesn't belong in the master bedroom is a man's hobby."

Mr. Levi: "I agree. A man's pipe collection is the last thing I'd like to see in a boudoir."



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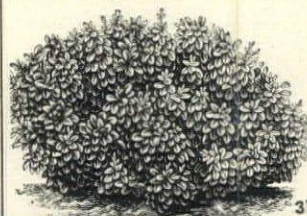
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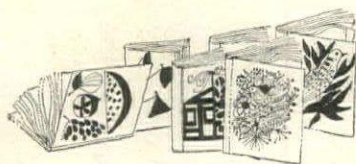
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Since he is not doing it for money or the public, there is no good reason for a writer to put more of himself into his letters than an ordinary man would. But, fortunately, most of them do, and to this sacrificial quirk we are indebted for many fascinating books, including two new volumes, *The Letters of George Santayana* (Scribners, \$7.50) and *The Selected Letters of Henry James* (Farrar, Straus and Cudahy, \$4).

The Santayana collection, edited by Daniel Cory, spans the sixty-six years between 1886 and 1952 and contains the measured reflections of as rich and graceful a mind as this century has known. The James letters, edited by Leon Edel, are only a drop in his torrential correspondence (some 7,000 of his letters are extant), but half of them had never been published, and they all illuminate his strange and controversial personality.

In their different ways, James and Santayana set the pattern for America's expatriate intelligentsia. They revolted against American materialism and sought refuge in Europe. It was understandable in Santayana: he was a Spaniard who never felt at home in the provincial formality of Boston's Louisburg Square or in the Harvard classrooms where he brilliantly taught philosophy. But in James, whose roots were in America, it was gross and short-sighted snobbery. (As Somerset Maugham has pointed out, James turned his back on Western civilization's most exciting development in order to record the chatter around English tea tables.)

Though the editor of the James collection prefers to think otherwise, it reveals James, despite his literary stature, as a pretentious and empty man, even a windbag. In his youth he laboriously cluttered up letters to his family with French words and phrases; when his famous brother

William chided him for it, Henry ruefully admitted the affectation but did not desist. He was never content with a mere hello or goodbye or thank you; an invitation to supper with an old friend evoked regret of "destiny at once cruel and unkind" and reference to the friend's "atelier and salon."

His effusiveness must have embarrassed his correspondents. Joseph Conrad sent him a copy of *The Mirror of the Sea*, James wrote, "I have you now, and the charm of this process of appropriation has been to me, with your adorable book for its subject, of the very greatest." Hugh Walpole he addressed as "Dearest, dearest Hugh" and "Darling Hughie."

The progress of his infatuation with words can be followed through the letters from 1860 to 1915. In the earliest ones he filled pages with acute observations of what he saw abroad; in his maturity he filled pages with—words. The only discernible spark of honest emotion in the collection was his petulant rage when an audience booed him at the opening of his play *Guy Domville* in 1895. There is no suggestion in the letters that playwriting was outside his talent; James blamed his failure on the "brutish gallery" and on a vulgar press that "stained" his art.

James divided people into the "elite" and the "crowd". His helplessness in the presence of the latter was demonstrated in the *Guy Domville* episode but more poignantly shown in 1915 in a letter he wrote to a former servant who was in the British Army in France. All James could think to say to him was that he should cultivate the French people because James always had found them "wonderfully clever and intelligent."

Though James' literary stock has never been higher than it is today, he would have been horrified at what has happened to lit-
(Continued on page 136)

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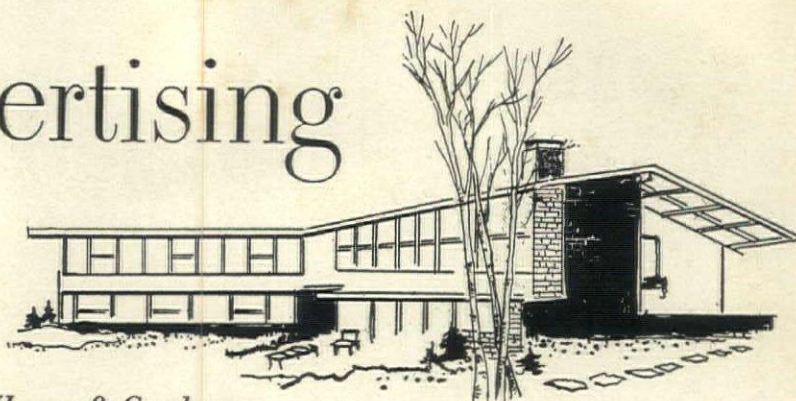
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H&G BOOKSHELF

continued from page 134

erature. He admitted a certain "rank" genius in Tolstoy and Dostoevsky, but he called them "fluid pudding" and denied that their art was superior to Robert Louis Stevenson's. What would he have said of today's novelists?

It would be difficult to imagine a mind more different from James' than Santayana's. He was immersed in the learning of the ages but acutely alive to every happening around him. He was a poet and a philosopher but an urbane man of the world at the same time. Though he dwelt among the intellectual Olympians, he could turn out a novel, *The Last Puritan*, that became an American best-seller. And throughout his life he regarded the universe with a wise and witty skepticism that would have infuriated the pedants of his profession, had not his charm been so great, his knowledge so formidable.

Any taste will find something pleasing or stimulating in *The Letters of George Santayana*. There is correspondence with notables—Van Wyck Brooks, William James, Robert Bridges, to name a few; there is philosophy, his own and penetrating examination of others; there is talk of books and writers; and all the way through there is the beautiful writing that set Santayana apart from his fellow philosophers.

To one weary of fads and fancies, the cult of the bizarre and obscure, Santayana's serene detachment is fresh as a summer evening breeze. He could see

through the fog into the emptiness beyond. "I have been reading a new book of Freud's," he wrote in 1923, "and other things by his disciples. They are settling down to a steadier pace and reducing their paradoxes to very much what everybody has always known." He wondered why the modern school of philosophy found it necessary to invent a new "pseudo-technical" vocabulary when a "little precision in the use of old words" would have saved the trouble.

He was tolerantly amused at the "pornographic part" of William Faulkner's *Sanctuary*, finding the special Faulkner touches life-like, "at least to the uninitiated," but not worth the bother of a second reading to untangle the thread of the story. "I am not a psychological dog," he wrote, "and require my dog biscuit to be clearly set down for me in a proper plate with decent ceremony."

Santayana's opinions of America softened in the late years after he had lived through World War II in Italy and weighed the value of American freedom against the implications of Russian method. But the precious can take little consolation from Santayana's attitude toward the arts in America "It is veneer, rouge, aestheticism, art museums, new theatres, etc.," he wrote to Van Wyck Brooks, "that make America impotent. The good things are football, kindness and jazz bands."

JHD

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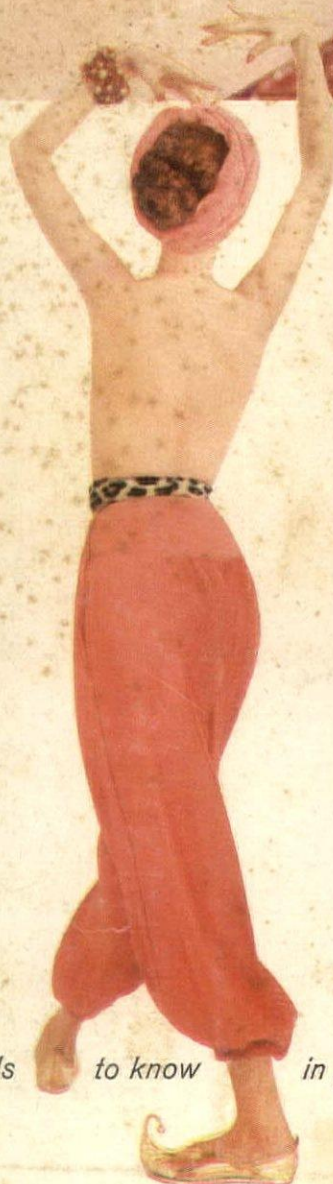
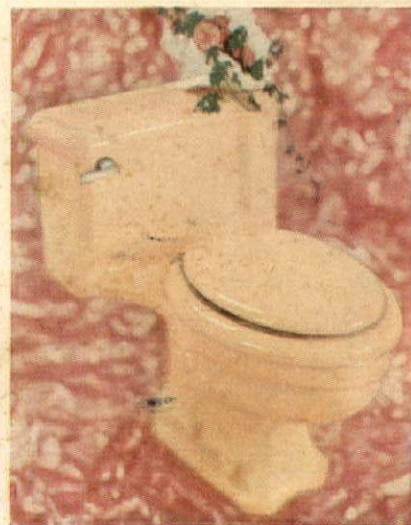
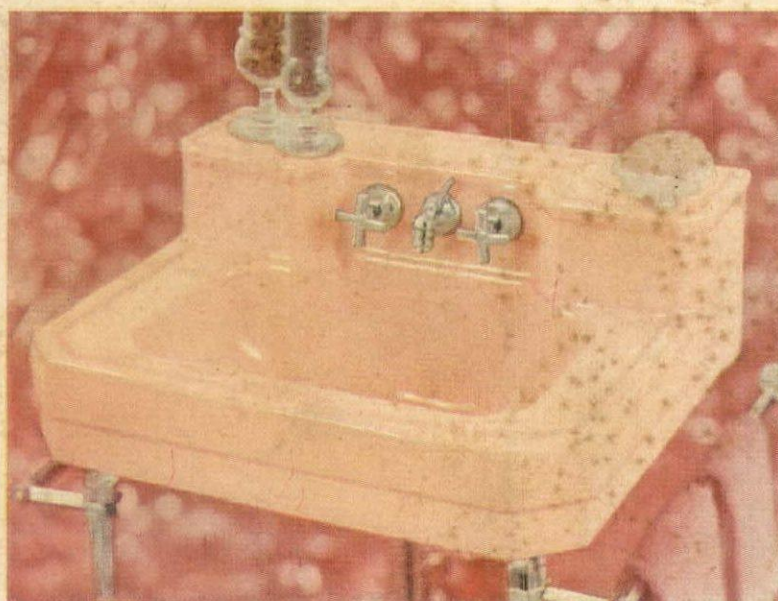
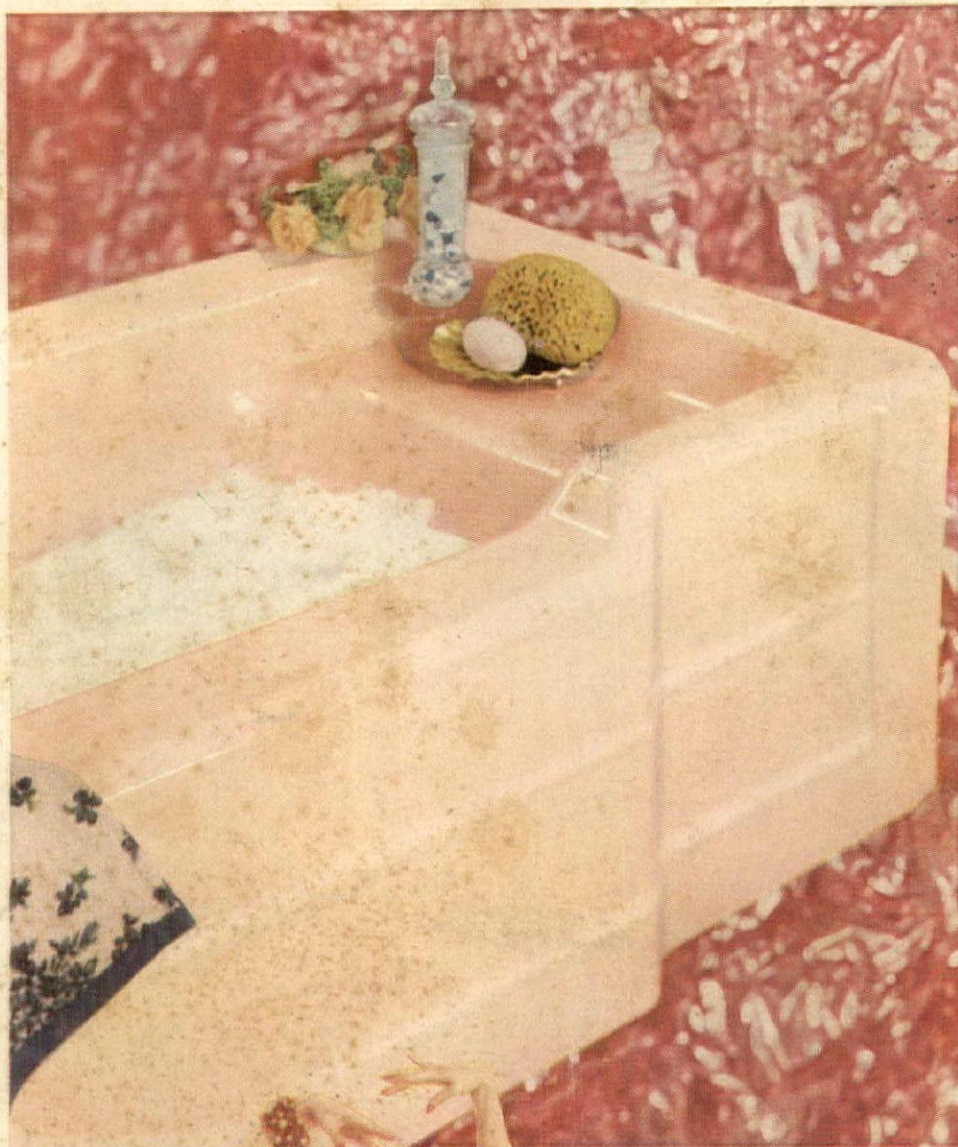
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